Announcement

Fourth Season
1914-1915

The San Francisco Symphony Orchestra

HENRY HADLEY
CONDUCTOR

FOUNDED DECEMBER 20, 1909
BY THE
MUSICAL ASSOCIATION OF SAN FRANCISCO

Musical Association of San Francisco

To the Public:

The Board of Governors takes pleasure in announcing the practical completion of arrangements for the Fourth Season of Symphony Concerts.

The Directors are confident that the patrons will find the concerts of the approaching season to be on even a higher plane than those of the preceding seasons. Mr. Henry Hadley will again conduct the orchestra which has been augmented and improved by the addition of certain instrumentalists of national reputation. This being the fourth year of the orchestra's existence it is believed that their work will show the effects of the continued co-operation of the musicians and their conductor. Negotiations are now on foot for the engagement of soloists of the very highest rank including Miss Tina Lerner, Mr. Efrem Zimbalist, already great favorites with our audiences, Mr. Willy Burmester, a distinguished German violinist, Marcella Craft, soprano, Julia Claussen, Jacques Thibaud, Josef Lhevinne and Emilio de Gogorza.

The members of the Association are reminded that the continued success, financial and musical, of the San Francisco Symphony Orchestra, is secured by the active support of each guarantor and subscriber. It is therefore requested that every member subscribe for season tickets and enlist the co-operation of friends.

The Symphony Season will be limited to ten Concerts, taking place at the Cort Theatre at three o'clock on the following Friday afternoons:

October 23, November 6, November 20, December 4, December 11, January 8, January 22, February 5, February 19, March 5.

By request, and in order to secure the services of two eminent soloists, there will be two Special Concerts on Sunday afternoons at the Cort Theatre. There will also be a Young People's Concert, on a date to be announced, with lecture by the Conductor on Instruments in the Modern Orchestra. A gala concert at Golden Gate Park, free to the public, is also planned, for the purpose of making widely known the good work of The San Francisco Symphony Orchestra.

Mr. Frank W. Healy, Manager, will have entire charge of the sale of seats and all business matters.

Respectfully,

THE BOARD OF GOVERNORS

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The San Francisco Symphony Orchestra

SEASON 1914-1915

First Concert Friday Afternoon, October 23, 1914

AT THE

CORT THEATRE

PROGRAM

Weber (1786-1826) ..... Overture "Euryanthe"

Kalinnikow (1866-1901) ..... Symphony, No. 1, G Minor

Allegro Moderato
Andante Commodamente
Scherzo
Allegro Moderato

(First performance in San Francisco)

Brahms (1833-1897) ..... Variations on a theme by Haydn, Opus 56-A

Goldmark (May 18, 1830) ..... Overture, "Sakuntala," Opus 13

(No encores)

HENRY HADLEY, Conductor

The San Francisco Symphony Orchestra

SECOND SYMPHONY CONCERT

Friday Afternoon, November 6, 1914, at 3 o'clock

Soloist: MARCELLA CRAFT, Soprano

PROGRAM

Schumann.....Symphony No. 3, "Rhenish," E Flat, Opus 97

Aria.....To be announced later

MISS CRAFT

Intermission

Aria.....To be announced later

MISS CRAFT

Saint-Saens.....Symphonic Poem, "Le Ruet d'Omphale"

THIRD SYMPHONY CONCERT

Friday Afternoon, November 20, 1914, at 3 o'clock

WAGNER PROGRAM

"The Flying Dutchman".....Overture

"Lohengrin".....Introduction to Act III
Prelude to Act I

"Tannhauser".....Introduction to Act III
Bacchanale and Finale from Overture

Intermission

"Das Rheingold".....Finale

"Die Walkure".....The Ride of the Valkyries

"Siegfreid".....Voices of the Forest
Siegfried's Ascent of Brunnhilde's Rock

"Die Gotterdammerung".....Finale

FOURTH SYMPHONY CONCERT

Friday Afternoon, December 4, 1914, at 3 o'clock

Soloist: TINA LERNER, Pianist

RUSSIAN PROGRAM

Tschaikowsky.....Symphony, after Byron's "Manfred," Opus 58

Intermission

Tschaikowsky.....
Concerto for Pianoforte and Orchestra No. 1, B Flat Minor, Opus 23

MISS LERNER

Ippolitoff-Iwanoff.....
"Iberia"

FIFTH SYMPHONY CONCERT

Friday Afternoon, December 11, 1914, at 3 o'clock

Soloist: TINA LERNER, Pianist

PROGRAM

Rachmaninow.....Symphony No. 2, E Minor, Opus 27

Intermission

Grieg.....Concerto for Pianoforte and Orchestra, A Minor, Opus 16

MISS LERNER

Tschaikowsky.....Symphonic Poem, "Francesca de Rimini"

(Programs subject to slight change)

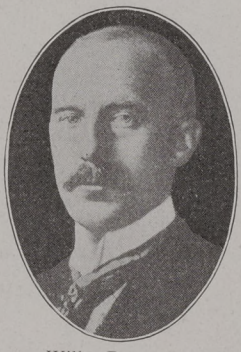
The San Francisco Symphony Orchestra

SOLOISTS

FOURTH SEASON 1914-1915

Efrem Zimbalist

Marcella Craft



Willy Burmester

Tina Lerner

Josef Lhevinne

Jacques Thibaud

OTHER ARTISTS WILL BE ANNOUNCED LATER

The San Francisco Symphony Orchestra

TEN CONCERTS

Friday Afternoons at 3:00 o'clock, at the Cort Theatre

FOURTH SEASON PRICES

	Season Tickets	Single Tickets
Boxes containing 8 seats	$225.00	
Boxes containing 6 seats	175.00	
Loges containing 5 seats	135.00	
Orchestra seats	18.00	2.00
Balcony, first 3 rows	18.00	2.00
Balcony, next 5 rows	12.50	1.50
Balcony, next 8 rows	9.00	1.00
Gallery, first 7 rows	9.00	1.00
Gallery, last 8 rows	6.00	.75

RENEWAL OF SEASON SUBSCRIPTIONS

Subscribers of last year have the privilege of retaining the same seats for the coming season of 1914-15.

Guarantors and subscribers are requested to send immediately to Frank W. Healy, Manager San Francisco Symphony Orchestra, 711-712 Head Building, 209 Post Street, a notice or renewal of their subscription, with check payable to the Musical Association of San Francisco. As heretofore, orders from the guarantors of the Orchestra will be given preference.

While seats cannot be allotted to new subscribers until after fulfillment of guarantors' and present subscribers' orders, it is desirable that new subscribers' orders be filed at an early date. The new orders will be filled in rotation.

Kindly fill out the enclosed blank, sign and mail it to the address above given, indicating the approximate location of seats desired.

GUARANTORS' SEASON TICKET SALE

Sale of season tickets for the ten Symphony Concerts will open for members of the Association only on September 15, 1914.

SUBSCRIBERS' SEASON TICKET SALE

The sale of season tickets for subscribers only will open on September 21, 1914.

NEW SUBSCRIBERS' SEASON TICKET SALE

Seats will be allotted new subscribers after the orders for guarantors and present subscribers have been filled. It is desirable that orders be filed at an early date, since they are given preference in order of receipt. Mail all orders for season tickets with check made payable to Musical Association of San Francisco, 711-712 Head Building, 209 Post Street, San Francisco, Cal.

Season Ticket Sale closes Saturday, October 17, 1914.

IMPORTANT

No season tickets will be mailed except on request. Any seats allotted guarantors and subscribers and not purchased before October 9, 1914, will be placed on public sale.

SINGLE TICKET SALE

The sale of single tickets for the first concert of The San Francisco Symphony Orchestra will open Monday morning October 19th, at the box offices: Sherman, Clay & Company, the Cort Theatre, and Kohler and Chase.

NOTE—The only way to secure the choicest seats is to procure a season ticket.

The San Francisco Symphony Orchestra

HENRY HADLEY, Conductor

MAINTAINED BY THE

MUSICAL ASSOCIATION OF SAN FRANCISCO

FOUNDED DECEMBER 20, 1909 INCORPORATED FEBRUARY 3, 1910

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THE SAN FRANCISCO SYMPHONY ORCHESTRA

FRANK W. HEALY, Manager

Offices: 711-712 Head Building, 209 Post Street, San Francisco, Cal.
Telephone Sutter 2954

The San Francisco Musical Association

LIST OF GUARANTORS

The existence and permanence of this Orchestra are made possible by the generous financial support given to the Symphony Concerts by the following Guarantors and Founders of the Musical Association of San Francisco:

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Martin, Walter S.
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Strassburger, I.
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Sutro, Charles
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Wiel, Eli H.
Wiel, L. P.
Williams, Margaret
Williams, Thos. H.
Wilson, J. C.
Winship, Emory
Wise, Otto Irving
Worden, Clinton E.
*Zeile, Frederick W.

*In Memoriam.

The San Francisco Symphony Orchestra

HENRY HADLEY
CONDUCTOR

FOURTH SEASON
1914-1915

First Symphony Concert
FRIDAY AFTERNOON
OCTOBER 23, 1914
AT 3 O'CLOCK
Cort Theatre, San Francisco, Cal.

The San Francisco Symphony Orchestra

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910

FOURTH SEASON 1914-1915

Personnel: HENRY HADLEY, Conductor

FIRST VIOLINS

Adolph Rosenbecker, Concertmaster

E. Meriz, G. Severi, G. Saldierna
John Josephs, N. Firestone, H. Koenig
W. Hofmann, S. Polak, R. Sieger
F. Adelman, R. Ruiz

SECOND VIOLINS

Ralph Wetmore, Principal

L. W. Ford, J. Gold, E. P. Allen
M. Bracamonte, R. L. Hidden, M. Adler
W. Manchester, H. H. Hoffman, W. J. E. Theill

VIOLAS

Clarence Evans, Principal

C. Trainor, C. Heinsen, C. E. Schmitt, F. G. Knell
G. P. Chatterley

VIOLONCELLOS

Arthur Hadley, Principal

A. Weiss, S. Bem, V. DeGomez, A. Neilsen, R. Kirs

CONTRA-BASSES

J. Laharn, Principal

S. Greene, W. Bell, O. Geoffrion, J. Medgyesi, H. Seiger

HARP

K. Attl, J. R. Gallet

FLUTES

B. E. Puyans, L. Newbauer, W. Oesterreicher, B. Parker

PICCOLO

W. Oesterreicher

OBOES

A. Apel, A. Masino, V. Schipilitti

ENGLISH HORN

V. Schipilitti

CLARINETS

H. B. Randall, J. Kunzelman

BASS CLARINET

J. Shanis

BASSOONS

E. L. Kubitschek, E. B. La Haye

CONTRA-BASSOON

J. Lahann

FRENCH HORN

W. Hornig, P. Roth, F. E. Huske, R. Rocco
U. Marcelli, V. I. Kec

TRUMPETS

D. C. Rosebrook, O. Kegel, A. Arriola, G. M. Edwards

TROMBONES

H. F. Beitel, O. E. Clark, F. N. Bassett

CELESTE: H. Salz
TUBA: J. Crozier
TYMPANI: G. Wagner

DRUMS

E. Nolting, A. L. Fourtner, G. Huntington

LIBRARIAN

Otto Kegel

FRANK W. HEALY, Manager

The San Francisco Symphony Orchestra

REQUEST PROGRAM

I request that the following numbers be given at the Concert of Friday afternoon, December 11, 1914:

.....

.....

.....

Signed .....

Address .....

Fill out and mail to FRANK W. HEALY, Manager, 711-712 Head Building, or leave at box office Cort Theatre.

HENRY HADLEY, Conductor

SPECIAL NOTICE

The Concerts begin at 3 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the Concert is over are requested to do so before the last number begins, in order to avoid inevitable annoyance that comes to those who wish to remain. Women patrons are requested to refrain from putting on hats and wraps until the end of Concert.

A. Weiss S. Bem V. D...

CONTRA-BASSES

J. Laharn, Principal

S. Greene W. Bell O. Geoffrion J. Medgyesi H. Sch...

HARP

K. Attl J. R. Gallet

FLUTES

B. E. Puyans L. Newbauer W. Oesterreicher B. Parker

PICCOLO

W. Oesterreicher

OBOES

A. Apel A. Masino V. Schipilitti

ENGLISH HORN

V. Schipilitti

CLARINETS

H. B. Randall J. Kunzelman

BASS CLARINET

J. Shanis

BASSOONS

E. L. Kubitschek E. B. La Haye

CONTRA-BASSOON

J. Lahann

FRENCH HORN

W. Hornig P. Roth F. E. Huske R. Rocco

U. Marcelli V. I. Kec

TRUMPETS

D. C. Rosebrook O. Kegel A. Arriola G. M. Edwards

TROMBONES

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CELESTE TUBA TYMPANI

H. Salz J. Crozier G. Wagner

DRUMS

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LIBRARIAN

Otto Kegel

FRANK W. HEALY, Manager

The San Francisco Symphony Orchestra

FIRST SYMPHONY CONCERT

Friday Afternoon, October 23, 1914, at 3 o'clock

PROGRAM

Goldmark ..... **Overture, "Sakuntala," Opus 13**
May 18, 1830

Kalinnikow ..... **Symphony, No. 1, G Minor**
1866-1901

Allegro Moderato
Andante Commodamente
Scherzo
Allegro Moderato

(First Performance in San Francisco)

Brahms ..... **Variations on a theme by Haydn, Opus 56-A**
1833-1897

Weber ..... **Overture "Euryanthe"**
1786-1826

(No Encores)

HENRY HADLEY, Conductor

SPECIAL NOTICE

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SOLOIST

Next Concert

Marcella Craft

SOPRANO

Marcella Craft, soloist Friday afternoon, November 6, 1914, is a California girl. For the past five years Miss Craft held the position of leading lyric soprano of the Royal Court Opera in Munich; one of the best that Europe has to offer. Miss Craft went abroad twelve years ago; studied singing and acting in Italy under Allessandro Guagni, and received dramatic training from Francesco. It was in Italy that Miss Craft acquired her first stage routine and made her debut in Grand Opera; after which she went to Germany. Miss Craft first secured two year engagements in Mayence and Kiel, becoming leading lyric soprano, and gaining a repertoire of forty operas. Her signal success in Kiel led to a five year contract with the Royal Opera, Munich, which was rich with triumphs. The unusual beauty of her voice, deep feeling and artistic insight with which she delineated her roles, won for her growing renown, not only in Munich, but also in Berlin where she filled "guest" appearances.

TICKET SALES

Tickets ready Mondays preceding Concerts at box offices of Sherman, Clay & Co., Kohler & Chase, and the Cort Theatre.

Prices—$2.00, $1.50, $1.00 and 75c. Boxes and Loge Seats, $3.00.

PROGRAM NOTES :: By Felix Borowski

Overture, "Sakuntala," Opus 13.

Carl Goldmark
Born May 18, 1830, at Keszthely.

"SAKUNTALA" is the title of an Indian drama which is not only the greatest literary effort of its author, Kalidasa, but which is —if we are to believe a number of authorities whose words are of considerable weight—one of the poetic masterpieces of the world. Kalidasa lived, it is presumed, about the sixth century. He existed as one of the ornaments of the court of King Vikramaditya at Upjayini. There have been, however, several kings of this name, and the researches of Dr. Buao Daji* would seem to connect the poet with Harsha Vikramaditya who lived about the middle of the sixth century. There are, however, divergent opinions. Native tradition assigns him to the first century, and Weber and Lassen—well qualified authorities—believe Kalidasa to belong to the third century.

The attention of the world of literature was first drawn to the writings of Kalidasa by the translation of "Sakuntala" made by Sir William Jones and published in Calcutta in 1789. So marked, indeed, was the interest aroused by the drama that German translations followed in 1791 by Forster and in 1803 by Herder. The Sanscrit original with a French translation appeared at Paris in 1830, its publisher having been the orientalist, Antoine Leonard Chezy. There are many other and later editions.

As an acted drama "Sakuntala" was played—I believe for the first time—in London in 1899. A version was brought out in New York by the Progressive Stage Society at Madison Square Garden in 1905, with Miss Bruna as Sakuntala.

The Overture by Goldmark was produced for the first time at a concert of the Philharmonic Society, Vienna, December 26, 1865, and it was one of the first works of the composer to make his name known to the world at large. The score of the work contains the following preface in explanation of the music:

"For the benefit of those who may not be acquainted with Kalidasa's famous work 'Sakuntala' we here briefly outline its contents.

"Sakuntala, the daughter of a nymph, is brought up in a penitentiary grove by the chief of a sacred caste of priests as his adopted daughter. The great king Dushianta enters the sacred grove, while out hunting; he sees Sakuntala and is immediately inflamed with love for her. A charming love-scene follows, which closes with the union (according to Grundharveri, the marriage) of both.

"The King gives to Sakuntala, who is to follow him later to his capital city, a ring by which she shall be recognized as his wife. A powerful priest to whom Sakuntala has forgotten to show due hospitality in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her. Sakuntala loses the

*"The Sanscrit poet, Kalidasa" in the Journal of the Royal Asiatic Society (Bombay branch).

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ring while washing clothes in the sacred river. When she is presented to the King by her companions as his wife, he does not recognize her, and repudiates her. Her companions refuse to admit her, as the wife of another, back into her home and she is left alone in grief and despair; then the nymph, her mother, has pity on her and takes her to herself.

"Now the ring is found by some fishermen and brought back to the King. On his seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who has disappeared leave him no more.

"On a warlike campaign against some evil demons, whom he vanquishes, he finds Sakuntala again, and now there is no end to their happiness."

The overture is scored for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, harp (the composer requests two harps where provision of them is possible) and strings.

The work opens with an introduction (*Andante assai,* F major, 3-4 time) in which somber chords are played by the lower strings reinforced by the bassoons. After twenty-four measures of this material the main movement (*Moderato assai,* F major, 3-4 time) follows immediately, its principal theme being heard in two solo violoncellos and clarinet. A modified repetition follows, an upper part being set over the theme (second violins and violas) by the first violins and oboe. A fanfare occurs in the brass, its material being given development later. The second subject (*Meno mosso quasi Andante,* E major, 3-4 time) is announced by the oboe and English horn (accompaniment of chords in the harp and triplet figure in the second violins and violas). The first violins take it up. Development takes place of the fanfare motive, the strings, in this, being answered by the woodwind. A climax is attained, and, after a general pause, the material of the introduction is reheard, and the Recapitulation sets in with the first theme in the clarinet and violoncellos as before. The second subject, now in E flat major, is given to the clarinet and first horn. In a lengthy coda the English horn announces at the beginning the opening theme of the movement. Other wind instruments take it up, triplet passages accompanying in the violins. There is an *accellerando* with suggestions of the fanfare motive leading to a climax upon which the principal theme is played *ff*. Further development of the fanfare brings the overture to a jubilant conclusion.

Symphony No. 1, G Minor.

Basil Sergeivich Kalinnikow

Born Jan. 13, 1866, at Woina (Orlow).
Died Jan. 11, 1901, at Jalta.

BASIL SERGEIVICH KALINNIKOW was the son of an official in the Russian police service, and received his first education at the Orlowsky seminary. His financial condition being, as a young man, of the most discouraging kind, Kalinnikow journeyed to Moscow in the hope, not only of bettering his fortunes more easily than it would

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be possible to better them in a small and provincial Russian town, but also to obtain a larger and more comprehensive education in music than that which hitherto he had been able to provide for himself. The young musician first made his way to Moscow in 1884, and he obtained entrance to the Music School of the Philharmonic Society. Here his teachers were Iljinsky* and Paul Ivanowitch Blaramberg†. In 1893 Kalinnikow obtained the position of second conductor at the Italian Opera in Moscow, but he had scarcely held this position for a year when symptoms of tuberculosis of the lungs made themselves apparent. The composer was forced to give up the post which he had obtained and betake himself to the south of Russia in the hope that a milder climate would prevent, or at least delay, the progress along the road of death which so many had trod as he was treading it. From this time forth Kalinnikow devoted himself entirely to composition.

His principal works include two symphonies (G. minor and A major); an orchestral suite, and two Intermezzi for Orchestra; two symphonic poems—"Die Nymphen" and "Ceder und Palme;"—Prologue to the Opera "1812;" music to Tolstoi's tragedy "Zar Boris;" "Russalka," ballad for soli, choir and orchestra; a string quartet and a number of songs and piano pieces.

The G minor symphony has been the work which has given its composer the widest fame. It was played with much success at Vienna in 1898, in Berlin the following year and in Paris in 1900.

The symphony calls for the employment of the following instruments: Two flutes, piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums, triangle, harp and strings.

I. (*Allegro Moderato,* G minor, 2-2 time.) The principal subject begins without introduction in the strings, at the fourth measure a phrase being given out by the horns. A variant of the theme is continued by the flute and clarinet over a syncopated accompanient in the strings. The second subject makes its appearance in the horns, violas and violoncellos, accompanied by syncopation in the flutes and clarinets and by occasional *pizzicato* chords in the violins. The theme is taken up by the violins and higher wind instruments. There are suggestions of the first subject in the coda, and following a *ritardando* the exposition is given repetition.

*Alexander Alexandrovich Iljinsky was born January 24, 1859, at Tsarkoe Selo. His musical studies were made at Berlin under Kullak (piano) and Bargiel (composition). He joined the Moscow school of the Philharmonic Society in 1885 as teacher of theory and composition.

Iljinsky's works comprise three Suites, a symphony, a symphonic Scherzo, a symphonic poem—"Psyche"—Overture to Tolstoi's "Tszar Feodor," Croatian Dames, all for orchestra. He has written music to Sophocles' "Oedipus" and has composed an opera—"The Fountain of Bakchiserai"—besides choral works, a string quartet, songs and pieces for the piano.

†Blaramberg (born September 26, 1841, at Orenburg) was, like many other Russian musicians, first connected with another career than that of music. He was brought up to the life of an official in the Russian civil service, and became the political editor of the Moscow News. When the Moscow Philharmonic School was opened, Blaramberg, always an enthusiastic student of music, joined the faculty as teacher of theory, instrumentation and musical form. He has written music to Orlowsky's drama, "The Vojewode;" a symphonic poem, "The Demon," and the operas "Maria von Burgund," "Der Gaukler," "Die Nixe" and "Tuschinzy." Earlier works are a symphonic poem, "The Dying Gladiator" (1882), and the choral works, "Die Heuschrecken" (1879). Blaramberg has also written a symphony and a Scherzo for orchestra.

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The development concerns itself, after some twenty-five measures of preliminary matter, with extensive working out of the principal theme. The second subject is then developed, following which there appears a fugal treatment of the first two measures of the opening theme, its subject being announced by the second violins.

The Recapitulation presents the principal theme in the oboe and bassoon instead of, as before, in the strings. The latter, however, play the continuing phrase given in the exposition to the horns. The second subject, now in B flat, is played by all the strings, the syncopated accompaniment figure being given to the flutes and clarinets and an added fullness of harmony being supplied by the harp. The coda includes a suggestion of the first subject played by the oboe (syncopated accompaniment in violas and second violins) its last ten measures being played *ff* by the full orchestra.

II. (*Andante commodamente,* E flat major, 3-4 time.) Eleven measures of introductory material in the harp and muted first violins precede the principal theme. Note in this material the curious fifths played by the harp and certain wind instruments. The opening subject is sung by the English horn and violas, at the seventh measure giving way to the clarinet and violoncellos. The key changes to B (*Un poco piu mosso*) and a new melody is heard in the oboe over an accompaniment in the strings and harp. There is a gradually increasing sonority of tone and quickening of the time. The violins play the opening theme on the G string, with the second subject working against it in the flute. This is worked over at some length, and leads to a return to the material heard at the beginning of the movement, this repetition bringing the movement to a tranquil close.

III. Scherzo. (*Allegro non troppo,* C major, 3-4 time.) The principal subject opens at once vigorously in the strings, its second phrase being given to the clarinets and bassoons. This is developed and another idea is thundered out *fortissimo* by the full orchestra, still in C major. The first theme returns and is given further development. The trio (*Moderato assai*) whose subject is given to the oboe, lightly accompanied by the strings, is of contrasting character. The pedal point in the violoncellos—thirty-five measures in length—is worth notice. The return to the material of the first division of the piece is preceded by seven measures of introductory matter in the original time, ending with a descending scale in all the strings and wood-winds. The subject matter is put forward much as in the opening section of the movement.

IV. Finale. (*Allegro moderato,* G major, 2-2 time.) The construction of this movement is of interest, as much of its thematic material and development is drawn from the subjects in preceding movements. It opens with a statement, in the strings *forte,* of the principal theme of the first movement. An upward scale in the strings and wood-wind leads to the first subject proper, in G major. After twenty measures of this, a second theme appears in the clarinet, lightly accompanied by the harp and strings. There is a *crescendo* and the first subject reappears *ff,* the

Second Concert—Friday Afternoon, November 6, 1914, at 3 o'clock

Soloist: MARCELLA CRAFT, Soprano

PROGRAM

Schumann ..... Symphony No. 3, "Rhenish" E Flat, Opus 97

Songs

(a) Puccini, "Un Del Di" from "Madama Butterfly"

(b) Liszt, "Die Lorelei"

MISS CRAFT

(Intermission)

Beach ..... "Song of Love"

MISS CRAFT

Dukas ..... Scherzo, "L'Apprenti Sorcier"

(First performance in San Francisco)

(No Encores)

Third Concert—Friday Afternoon, November 20, 1914, at 3 o'clock

WAGNER PROGRAM

"The Flying Dutchman" ..... Overture

"Lohengrin" ..... { Introduction to Act III / Prelude to Act I

"Tannhaeuser" ..... { Introduction to Act III / Bacchanale and Finale from Overture

(Intermission)

"Das Rheingold" ..... Finale

"Die Walkuere" ..... The Ride of the Valkyries

"Siegfried" ..... Voices of the Forest

"Die Gotterdaemmerung ..... Finale

(No Encores)

Fourth Concert—Friday Afternoon, December 4, 1914, at 3 o'clock

Soloist: TINA LERNER, Pianist

PROGRAM

Tschaikowsky ..... Symphony, after Byron's "Manfred," Opus 58

(Intermission)

Tschaikowsky .....

Concerto for Pianoforte and Orchestra, No. 1, B Flat Minor, Opus 23

MISS LERNER

Tschaikowsky ..... Overture-Fantasy, "Romeo and Juliet"

(No Encores)

Fifth Concert—Friday Afternoon, December 11, 1914, at 3 o'clock

Soloist: TINA LERNER, Pianist

REQUEST PROGRAM

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second subject being also worked over. There is also heard the subject which was the second theme of the opening movement. A long *crescendo* leads to a climax upon which the first subject is vociferated by the brass in augmentation, a shower of eight-note passages rushing against it in the strings and wood-wind. The second subject is played on the G string by the strings. An organ-point on D leads to a climax *ff*, at the height of which the key changes to E flat and the time to 3-2. At this point the brass thunders out the subject of the slow movement. There is a sudden *piano*, and a passage for the first violins is succeeded by a new section (*Allegro con brio*, G major, 2-2 time) in which a lively subject is given out by the strings and wood-wind. In the course of the working over of this, certain portions of former themes are used. The subject of the *Andante* is again vociferated by the brass, and this section brings the symphony to an end.

Variations on a theme by Haydn, Opus 56-A

Johannes Brahms
Born May 7, 1833, at Hamburg.
Died April 3, 1897, at Vienna.

BRAHMS wrote these Variations in 1873, and they were given production at a Philharmonic concert at Vienna, November 2, in the same year, under the direction of Otto Dessoff. The work had also been written by the German master for two pianos, and it was this edition that came to publication first (November, 1873), the orchestral version not being brought out until January, 1874.

The theme of the composition is the Chorale St. Antoni, which Brahms —according to the title of this work—evidently believed to be by Joseph Haydn. There is, however, no reason to be certain that the subject of the variations really was the original work of Haydn. It forms the second of four movements of a Divertimento written for two oboes, two horns, three bassoons and serpent. On the title-page of the Divertimento, the manuscript of which is in the Royal Library at Berlin, there stands the inscription, "Divertimento mit dem Chorale St. Antoni."

Brahms has scored his composition for two flutes, piccolo, two oboes, two clarinets, two bassoons, double bassoon, four horns, two trumpets, kettledrums, triangle and strings.

The theme (*Andante*, B flat, 2-4 time) is given out by wind instruments, the violoncellos and double basses doubling the double bassoon part *pizzicato*.

Var. I. (*Poco piu animato.*) The strings enter with a figure partly in eighth notes and partly in triplets. The wind instruments suggest the melody of the theme.

Var. II. (*Piu vivace*, B flat minor.) The clarinets and bassoons play the most important part in this variation.

Var. III. (*Con Moto*, B flat major.) The oboe and bassoon work out the theme, a contrapuntal accompaniment moving beneath them in the

Sixth Concert—Friday Afternoon, January 8, 1915, at 3 o'clock

PROGRAM

Brahms ..... Symphony No. 3, Opus 90

(Intermission)

Volkmann ..... Serenade, No. 3 D Minor, Opus 69 for String Orchestra

Rimsky-Korsakow ..... Suite, "Scheherazade," Opus 35

(No Encores)

Seventh Concert—Friday Afternoon, January 22, 1915, at 3 o'clock

Soloist: WILLY BURMESTER, Violinist

PROGRAM

Beethoven ..... Symphony No. 7, Opus 92

Paganini ..... Concerto for Violin and Orchestra, No. 1 D. Major, Opus 6

MR. BURMESTER

(Intermission)

Bantock ..... Comedy Overture, "The Pierrot of the Minute"

(First performance in San Francisco)

(No Encores)

Eighth Concert—Friday Afternoon, February 5, 1915, at 3 o'clock

PROGRAM

Schumann ..... Overture to "Genoveva," Opus 81

Haydn ..... Symphony B Flat

(Intermission)

Hadley ..... Tone Poem, "Salome"

(First performance in San Francisco)

(No Encores)

Ninth Concert—Friday Afternoon, February 19, 1915, at 3 o'clock

PROGRAM

Soloist: JOSEF LHEVINNE, Pianist

Mendelssohn ..... Symphony No. 4, "Italian," Opus 90

Liszt ..... Concerto for Pianoforte and Orchestra, No. 1

MR. LHEVINNE

(Intermission)

Strauss, Richard ..... Tone Poem, "Don Juan," Opus 20

(No Encores)

Tenth Concert—Friday Afternoon, March 5, 1915, at 3 o'clock

Soloist: EFREM ZIMBALIST, Violinist

PROGRAM

Rachmaninow ..... Symphony No. 2, Opus 27

Mendelssohn ..... Concerto for Violin and Orchestra, Opus 64

MR. ZIMBALIST

(Intermission)

Liszt ..... Symphonic Poem No. 3, "Les Preludes"

lower strings. In the second part the violins and violas takes up this material, and the flutes and bassoons embroider it with a figure in sixteenth notes.

Var. IV. (*Andante con moto,* B flat minor, 3-8 time.) Over a moving figure in the violas the theme is set forth by an oboe and a horn in octaves. Later the melody is given to the strings and the moving figure to the flutes and clarinets.

Var. V. (*Vivace,* B flat major, 6-8 time.) The melody is played lightly by the woodwind, its material being afterwards taken up by the strings.

Var. VI. (*Vivace,* B flat major, 2-4 time.) The strings suggest the theme *pizzicato,* while a new rhythmical figure appears in the bassoons and brass. Much use is made of this figure throughout the variation.

Var. VII. (*Grazioso,* B flat major, 6-8 time.) The flute and the violas set forth the melody, the first violins and the clarinet playing a descending scale against it. The first violins then take up a melody, the first four notes of which are the rhythmical foundation of the variation.

Var. VIII. (*Presto non troppo,* B flat minor, 314 time.) The muted strings give out the figure upon which the whole variation is based.

Finale. (*Andante,* B flat major, 2-2 time.) Much of this division is constructed on a *basso ostinato,* or ground bass, which, five measures long, is repeated twelve times with varying harmonies above it. After this the succession of notes is shifted to the upper and middle parts. The music works up to a climax, upon which the theme is presented *ff* by the full orchestra.

Overture to "Euryanthe."

Carl Maria von Weber
Born Dec. 18, 1786, at Eutin.
Died June 5, 1826, at London.

THE COMPOSITION of "Euryanthe" was the outcome of a commission given to Weber in 1821 to write a new opera for the Kärthnerthor Theatre in Vienna. At this time Weber was living in Dresden, and in this city there dwelt also a certain Helmina von Chezy who dabbled in poetry and dramatic composition. It is possible that the eccentricities of this authoress went some way to win for her the notoriety that could not have been achieved by bad poetry alone. She had written the text of 'Rosamunde" for Schubert; and not even the failure of that work deterred Weber from associating himself with Frau von Chezy in the composition of the opera "Euryanthe." The story was by no means the invention of this authoress. The original version of the tale is to be found in the "Roman de la Violette" by the 13th century writer, Gilbert de Montreuil. But the legend had been used by others. It forms the central incident of one of the stories of Boccaccio's "Decameron" (Second Day, Ninth Tale) and Shakespeare employed it in "Cymbeline." In 1804 a collection of medieval poems, edited by

Schlegel, appeared at Leipzig, and for this work Frau von Chezy translated a version of the French tale, "Histoire de Gerard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie." In her version the poetess entitled it "Die Geschichte der tugendsamen Euryanthe von Savoyen." It was this work that went to the plot and story of Weber's opera.

The text of the first act was completed December 15, 1821, and Weber at once set to work to compose the music. Much of the opera was written at Hosterwitz, and, with the exception of the overture, "Euryanthe" came to its completion August 29, 1823. In September Weber departed for Vienna in order to superintend the preparations for the production of his work, and the overture was written in that city in the three days, October 16-19, 1823. The production took place at the Kärthnerthor Theatre, October 25. Weber conducted. Just before the commencement of the performance Frau von Chezy appeared in the aisle of the theatre, and, having forgotten her ticket, ran excitedly from seat to seat, screaming, "Make way there; make way there, I say! I tell you I am the poetess!" Much amusement was caused by this grotesque situation, and particularly by the lady's disheveled appearance. But suddenly the laughter ceased—Weber had appeared in the orchestra. There was great applause. "My reception when I came out," he wrote to his wife, "was the most enthusiastic and brilliant that could be imagined." The audience would have liked to have encored the overture; but Weber was afraid that the performance would become too protracted, and he therefore proceeded at once to the opening scene of the work. We have it on the authority of Max von Weber, the son and biographer of the composer, that the playing of the overture was by no means worthy of the music; that the ensemble was faulty, and that the violins often played incorrectly.

While there was much enthusiasm after the close of the performance, the triumph of "Euryanthe" was not at all pronounced. Weber conducted two or three performances with success; but after he left Vienna the attendance at the theatre fell off in marked degree, and in order to give more coherence to the story, and to make the work less protracted a compression was undertaken by Conradin Kreutzer. But Frau von Chezy had settled the fate of "Euryanthe" even before it had been produced. After some twenty performances had been given, the opera was withdrawn, and Vienna knew it no more. A revival was brought about in February, 1903, under the direction of Mahler at the Imperial Theatre, Vienna.

Since an understanding of the overture to "Euryanthe" will be assisted by some knowledge of the story with which it is concerned the following resumé of that narrative is here presented:

Euryanthe is betrothed to Count Adolar. In a hall in the palace of King Louis of France the count sings the praises of his promised bride; but Lysiart, Count of Forest and Beaujolais, challenges the fidelity of the maiden, and asserts that he can win her should he care to try. Adolar stakes his fortune on the faithfulness of Euryanthe, and demands that his friend show some proof of his victory, should he win one.

In her castle at Nevers Euryanthe has given refuge to Eglantine de

Puiset, the daughter of a mutineer. This woman is enamoured of Adolar, and under the pretense of friendship for her benefactor she secretly determines to effect her downfall, and the rupture of her attachment to Adolar. Herein she is assisted by Lysiart, who has unsuccessfully attempted to gain the favor of Euryanthe. To Eglantine Euryanthe has confided a secret given her by Adolar. The latter's sister, Emma, had lost her lover in battle, and had killed herself by drinking poison from a ring. Her soul could find no rest until the ring, lying in her tomb, should be moistened with the tears of an injured and innocent maiden. Eglantine visits the tomb, abstracts the ring and gives it to Lysiart. The latter then displays the jewel to Count Adolar, who is convinced that his betrothed is unfaithful, since she must have betrayed the secret known to him and her alone. He takes Euryanthe into the desert intending to kill her; but they are attacked by a serpent and the girl throws herself between the reptile and her lover. Adolar kills the serpent, but he cannot find the heart to murder her who would have given her life for his. He leaves her to her fate. Euryanthe is found by the king and his hunters, and to the monarch she unfolds the story of her woe, and the treachery of Eglantine. In the meantime Eglantine has become affianced to Lysiart, and the wedding is about to be celebrated in the Castle of Nevers when the woman is suddenly stricken with hysterical remorse. She thinks that Euryanthe appears to her as a ghost, and in her ravings divulges the plot. Lysiart in fury slays his bride, but is at once seized by order of the king, who enters with Adolar as Eglantine breathes her last. Explanations follow, and Euryanthe, who makes her appearance at that moment, is once more taken to the heart of her beloved.

The overture to "Euryanthe" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums and strings.

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HENRY HADLEY
CONDUCTOR

FOURTH SEASON
1914-1915

Second Symphony Concert
FRIDAY AFTERNOON
NOVEMBER 6, 1914
AT 3 O'CLOCK
Cort Theatre, San Francisco, Cal.

The San Francisco Symphony Orchestra

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910

FOURTH SEASON 1914-1915

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SECOND SYMPHONY CONCERT

Friday Afternoon, November 6, 1914, at 3 o'clock

PROGRAM

Schumann ..... Symphony No. 3, "Rhenish" E Flat, Opus 97

I. Lebhaft.
II. Scherzo—Sehr massig.
III. Nicht schnell.
IV. Feierlich.
V. Lebhaft.

Verdi ..... Aria, "Ah fors'e lui" from "La Traviata"

MISS CRAFT

(Intermission)

Songs

(a) Puccini, "Un bel di" from "Madama Butterfly"
(b) Liszt, "Die Lorelei"

MISS CRAFT

Dukas ..... Scherzo, "L'Apprenti Sorcier"

(First performance in San Francisco)
(No Encores)

HENRY HADLEY, Conductor

SPECIAL NOTICE

The Concerts begin at 3 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the Concert is over are requested to do so before the last number begins, in order to avoid inevitable annoyance that comes to those who wish to remain. Women patrons are requested to refrain from putting on hats and wraps until the end of Concert.

TINA LERNER

PIANIST

Soloist: Friday Afternoons, December 4th and 11th

It is in no sense exaggeration to class Tina Lerner among the greatest of pianists. Many competent judges have declared her without a peer among her sex. Her fourth American tour is among the sensational offerings of the musical season of 1914-15.

Miss Lerner was born in Odessa, Russia, in 1890. She was a mere child when indications of unusual musical gifts became apparent. Her father, a well known critic, determined to give his daughter every opportunity for the full development of her artistic nature. In Odessa she studied with Rudolf Helm, and, at the age of ten, entered the Conservatory of the Philharmonic at Moscow, completing the nine years' course in five years and winning highest honors. At fifteen—a most unprecedented age for such an honor—she appeared as soloist with the Moscow Philharmonic Society. After a tour of Russia, appearances followed in Germany and England and then came her first visit to America.

The success of that tour is well remembered. Commenting on her initial appearance with the Boston Symphony Orchestra, Philip Hale wrote in the Boston Herald: "Her touch is singularly beautiful, and she has at command as a colorist a great variety of nuances. Her art is indisputable." A second American tour served to make Miss Lerner known from coast to coast, and a third tour during 1912-13 extending to the Pacific coast, and including appearances with the leading orchestras, established her as one of the favorite artists appearing in America. In Europe her tours have been an unbroken series of triumphs, and she has appeared as soloist with the leading symphonic societies in England, Russia, Germany, France, Belgium, Norway, Sweden, Italy, Spain and Portugal. Among the eminent conductors she has appeared under may be mentioned Dr. Hans Richter (London Symphony, Manchester Halle), Felix Weingartner (Moscow Philharmonic), Chevillard (Paris Lamoureux), Steinbach (Gurzenich, Cologne), Mengelberg (London Symphony), Siloti (St. Petersburg), Arbos (London Symphony), Balling (Manchester Halle), Sir Edward Elgar (London Symphony), Birnbaum (Warsaw Philharmonic), Schneewigt (Riga), Jarnefelt (Stockholm), etc., etc. For three successive seasons she has been engaged as soloist with the London Symphony (five appearances) and Manchester Halle concerts, a distinction without precedent in England. Miss Lerner's American tour this season is transcontinental, including appearances with the most important orchestras in addition to innumerable recitals.

Reference to Miss Lerner could hardly be made without mention of her beauty. Her personality is a combination of winsome charm and forceful magnetism.

PROGRAM NOTES :: By Hubbard William Harris

Symphony No. 3—"Rhenish," E Flat, Opus 97.

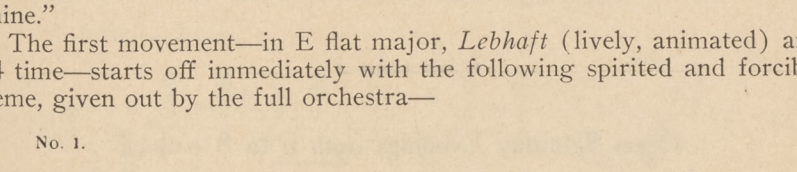
Robert Schumann
Born June 8, 1810, at Zwickau.
Died July 29, 1856, at Endenich.

THIS symphony, although commonly known as Schumann's third, is as a matter of fact his last (fourth) work in this form—the one published as No. 4 (the D minor, opus 120) being a revision of the one which has its proper place as No. 2. This chronological discrepancy came about in the following manner. The D minor symphony was completed a few weeks after the one in B flat—No. 1, opus 38. It was produced at Leipsic on December 6, 1841 (No. 1 had not been heard then, by the way), on which occasion it was performed from the manuscript score; but the work as it stood at that time did not suit the composer, and he kept it out of print for some ten years. During this long interval he composed the so-called second symphony—in C major, opus 61, and the one now played; also the "Overture, Scherzo and Finale" (Sinfonietta), opus 52. Whence it came about that when the revised score of the older D minor symphony was finally published in 1851, it took its place as No. 4 and opus 120. After Schumann's death the original manuscript fell into the hands of the late Johannes Brahms, who permitted it to be published a few years before he died; the revised version is the one in common use, however.

The "Rhenish" symphony was composed during the months of November and December, 1850, and received its first performance at Düsseldorf on February 6, 1851. Schumann had just been appointed Director of Music at Düsseldorf, and the reception he met with delighted him so much, and he found his general surroundings of so congenial a nature, that he forthwith undertook with enthusiasm the composition of this beautiful work, in which he sought to give expression to his happy impressions and feelings. The new symphony was meant to have a popular and national character, and to picture "here-and-there life on the Rhine"—being designed for a Rhenish musical festival. The fourth movement has to do with the ceremonies attending the installation of the Archbishop of Geissel as Cardinal—a function at which Schumann was present, while the finale was meant to represent a "folk-festival on the Rhine."

The first movement—in E flat major, *Lebhaft* (lively, animated) and 3-4 time—starts off immediately with the following spirited and forcible theme, given out by the full orchestra—

No. 1.



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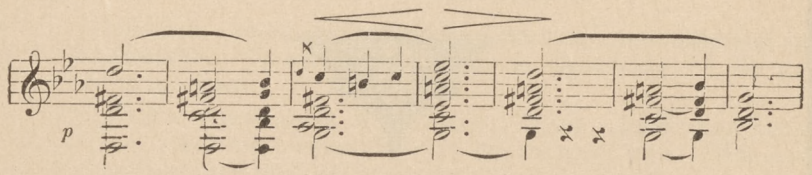
a characteristically Schumannesque atmosphere being at once established by the pronounced syncopation of its rhythm.

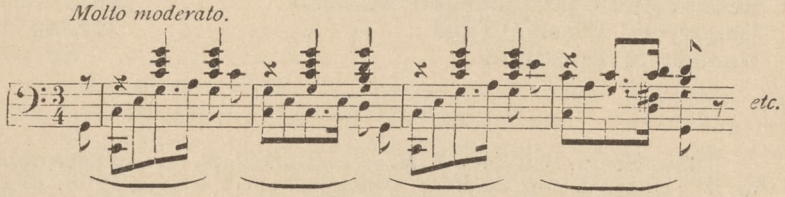
The complete statement of this, the principal, theme consumes the first twenty measures of the score, and it is not until he has repeated it that the composer takes up his second theme—

No. 2.

the entrance of which (in the wood-winds) is prepared by some sustained harmonies. The statement of this theme is followed by a repetition of the first one—now pushed on to new elaborations. Then a revesion to the melodious second theme and another repetition of the first one bring the opening portion of the movement to a close.

There is no repeat of the foregoing, the middle section of the movement (or free-fantasia) setting in at once, the first half thereof being devoted in the main to an elaborate working-out of the second theme. The first theme finally is taken up again with redoubled energy, and presently the closing section of the movement (recapitulation) is reached through a long *crescendo*. This part, aside from being somewhat compressed, follows the general outlines of the first and leads at last to a rather short but vigorous coda.

The second movement, Scherzo—in C major, *Sehr mässig* (very moderately) and 3-4 time—opens with the following quasi-rustic theme, given out by the violoncellos to a simple harmonic accompaniment:—

No. 3.

Molto moderato.

This is followed by a brisk counter-theme—very elaborately developed.

The trio, or middle section of the movement, brings the following theme to notice—in the wind instruments:—

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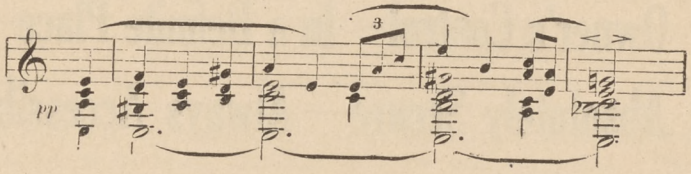
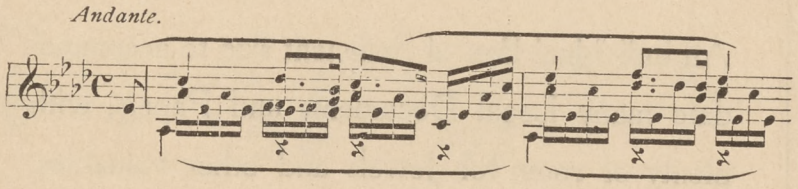
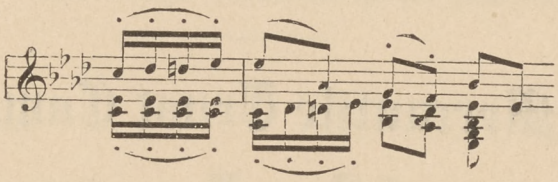


The materials quoted are worked up with much ingenuity and variety of instrumentation, the movement taking on something of the general character of a minuet.

The third movement—in A flat major, *Nicht schnell* (not fast) and 4-4 time—is a beautiful composition of the romanza type. This number, which constitutes the slow movement proper of the symphony, is developed from the two following themes—the first being given out by the clarinets and bassoons over a placid accompaniment from the violas:—

No. 5.

The second theme is a tender, caressing melody—a sort of dreamy refrain, which makes its appearance every now and again:—

No. 6.

The fourth movement—in E flat minor, *Feierlich* (solemnly) and 4-4 time—is often spoken of as the "Cathedral Scene." It is this movement which has reference to the religious ceremony mentioned in the preamble. The trombones (which have been absent from the score thus far) are now brought into service, and the brasses give out a solemn theme of a hymn-like character. Contrasted and alternating with this is an interludiary subject which mounts to increasing prominence as the movement proceeds. With an abrupt shifting of the key, an ostentatious theme is given out, mainly by the trombones and trumpets (being fashioned after

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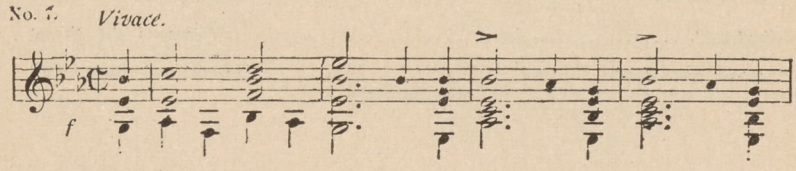
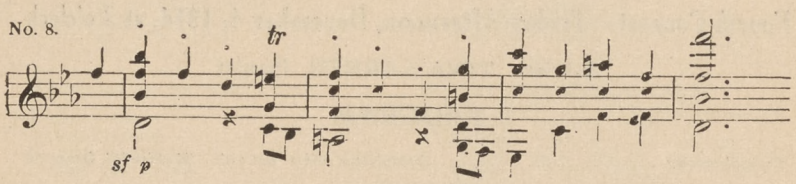
the Intrada formerly in vogue at such functions), the movement concluding with some vague harmonies which one writer has likened to the "echoes which resound from the vaulted roof of a vast cathedral."

The finale—in E flat major, *lebhaft* (lively, animated) and 2-2 time—is a brilliant and festive composition, howbeit its construction is somewhat indefinite. While this movement bears a certain resemblance to the rondo, it does not adhere to the established lines of this form with sufficient strictness to permit of its being classified as such with propriety. The two principal themes from which it is developed are the following, the first beginning in resolute fashion with these measures:—



The second theme, of a more vivacious temper than the first one, starts in this manner:—

As the finale approaches its conclusion the themes of the preceding movement (Cathedral Scene) are re-introduced, being followed in turn by the dashing *stretto* which brings the symphony to a brilliant climax.

Scherzo—
"L'Apprenti Sorcier."

Paul Dukas

THE author of this piquant selection (the which, by the way, was performed for the first time in the United States by the Theodore Thomas Orchestra at the concerts of January 13-14, 1899) was born at Paris on October 1, 1865, and studied at the Conservatoire (harmony under Theodore Dubois and composition under Ernest Guiraud) —capturing the second *Grand Prix de Rome* in 1888. He has written a number of other works of large dimensions (overtures, a symphony, a pianoforte sonata, etc., etc.) and is (or was) the music critic of the *Revue hebdomadaire,* having formerly served in a similar capacity on the *Chronique des Arts.*

Third Concert—Friday Afternoon, November 20, 1914, at 3 o'clock

WAGNER PROGRAM

"The Flying Dutchman" ..... Overture

"Lohengrin" ..... { Introduction to Act III / Prelude to Act I

"Tannhaeuser" ..... { Introduction to Act III / Bacchanale and Finale from Overture

(Intermission)

"Das Rheingold" ..... Entrance of the Gods into Walhalla

"Die Walkuere" ..... Ride of the Valkyries

"Siegfried" ..... Voices of the Forest

"Tristan and Isolde" ..... Prelude and Love-Death

(No Encores)

Fourth Concert—Friday Afternoon, December 4, 1914, at 3 o'clock

Soloist: TINA LERNER, Pianist

PROGRAM

Tschaikowsky ..... Symphony, after Byron's "Manfred," Opus 58

(Intermission)

Tschaikowsky .....

Concerto for Pianoforte and Orchestra, No. 1, B Flat Minor, Opus 23

MISS LERNER

Tschaikowsky ..... Overture-Fantasy, "Romeo and Juliet"

(No Encores)

Fifth Concert—Friday Afternoon, December 11, 1914, at 3 o'clock

Soloist: TINA LERNER, Pianist

REQUEST PROGRAM

This program will be arranged by the Conductor from the selections receiving highest number of votes at the concerts of Friday afternoons, November 6 and 20.

PROGRAM NOTES :: CONTINUED

The Scherzo now played has its source in Goethe's ballad "Der Zauberlehrling" (The Pupil in Magic), and is a very elaborate and picturesque movement—quite free as regards its general structure and internal development, and having as its sole purpose obviously the musical representation of the strange things which come to pass in the fantastic story told by the poet. This ballad is reproduced below, therefore, as offering the most serviceable explanation of the meaning of the music:—

I am now,—what joy to hear it!—
Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid;
I have watch'd with rigor
All he used to do,
And will now with vigor
Work my wonders too.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

And now come, thou well-worn broom,
And thy wretched form bestir,
Thou hast ever served as groom,
So fulfill my pleasure, sir!
On two legs now stand,
With a head on top;
Water pail in hand,
Haste, and do not stop!

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

See! he's running to the shore,
And has now attain'd the pool,
And with lightning speed once more
Comes here, with his bucket full!
Back he then repairs;
See how swells the tide!
How each pail he bears
Straightway is supplied!

Stop, for lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh woe!
I forget the word of might.

Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!
Streams renew'd for ever
Quickly bringeth he;
River after river
Rusheth on poor me!

Now no longer
Can I bear him;
I will snare him,
Knavish sprite!
Ah, my terror waxes stronger!
What a look! what fearful sight!

Oh, thou villian child of hell!
Shall the house through thee be drown'd?
Floods I see that wildly swell,
O'er the threshold gaining ground.
Wilt thou not obey,
Oh, thou broom accurs'd!
Be thou still I pray,
As thou wert at first!

Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so though,
With my sharp axe split at last.

See, once more he hastens back!
Now, oh Cobold, thou shalt catch it!
I will rush upon its track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

Woe, oh woe!
Both the parts,
Quick as darts,
Stand on end,
Servants of my dreaded foe!
Oh, ye gods, protection send!

And they run! and wetter still
Grow the steps and grows the hall.
Lord and master hear me call!
Ever seems the flood to fill.
Ah, he's coming! see,
Great is my dismay!
Spirits raised by me
Vainly would I lay!

"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."

—English translation by E. A. Bowring.

Willy Burmester

VIOLINIST

Soloist: Friday Afternoon, January 22, 1915

WILLY BURMESTER'S GREAT ART

What the papers of Leipzig, Berlin and Dresden say:

With Burmester everything down to the slightest detail sounded full of life and soul, rose up into a swell, died away like a fleeting breath, and on the lower strings a wealth of song so beautiful that I can think of no violinist whose tone resembles to so great and overwhelming a degree the human voice itself.—Leipziger Abendzeitung.

Willy Burmester is one of the most noticeable, if not the most striking figure among violinists—a virtuoso in the world's highest perfection, musician of comprehensive importance, he possesses in both these qualities a unique personal charm that bases above all in an astonishing energy and highest concentration.—Neuste Nachrichten, Berlin.

Beethoven's C minor sonata and the rarely heard composition by Mozart were rendered with such dignity and purity that the evening was immediately stamped as a most superior happening.—Berliner Tageblatt.

Willy Burmester, who gave six concerts to sold-out houses, undoubtedly has scored the greatest success of the season. This violinist belongs to the most unique figures in the history of his art. Magnificent, unerring technic, a superb, warm, commanding tone are his; everything he rendered was stamped by a master's mind.—Allgemeine Musik-Zeitung.

If his Paganini evening gave us an opportunity of admiring his eminent technic, then this time he showed himself a truly great, indisputable artist. A violinist capable of rendering the adagio in Spohr's seventh violin concerto with so singing a tone, so touching an expression, so simply and yet deeply, undoubtedly is one of the elect. We do not know any living violinist whom we could put on an equal footing with Herr Burmester after this magnificent performance.—Dresdener Zeitung.

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The San Francisco Symphony Orchestra

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CONDUCTOR

FOURTH SEASON
1914-1915

Third Symphony Concert
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NOVEMBER 20, 1914
AT 3 O'CLOCK
Cort Theatre, San Francisco, Cal.

The San Francisco Symphony Orchestra

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910

FOURTH SEASON 1914-1915

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THIRD SYMPHONY CONCERT

Friday Afternoon, November 20, 1914, at 3 o'clock

RICHARD WAGNER PROGRAM

(1813-1883)

"The Flying Dutchman" ..... Overture
"Lohengrin" ..... Prelude to Act I
"Tannhauser" ..... Bacchanale and Finale to Overture

(Intermission)

"Die Gotterdammerung" ..... Siegfried's Rhine Journey
"Siegfried" ..... Murmurs of the Forest
"Die Walkure" ..... Ride of the Valkyries
"Tristan and Isolde" ..... Prelude and Love-Death

HENRY HADLEY, Conductor

SPECIAL NOTICE

The Concerts begin at 3 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the Concert is over are requested to do so before the last number begins, in order to avoid inevitable annoyance that comes to those who wish to remain. Women patrons are requested to refrain from putting on hats and wraps until the end of Concert.

Soloist: Next Concert

Miss Tina Lerner

Pianist

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Tina Lerner, Pianist, Plays

Tina Lerner, the Russian pianist, returned after an absence to appear before a New York audience in a recital yesterday afternoon at Aeolian Hall, where she showed how delightful and satisfying a piano recital may be made. Her program comprised some older music, Liszt's Sonata in B minor, six compositions of Chopin, and three by her compatriots, Rachmaninoff, Tscherepnine, and Balakireff. Throughout this program the pianist exhibited the highest degree of technical proficiency and the qualities of imagination and feeling that made her playing as a whole at once exquisite and stirring.

—New York Times, November 4, 1914.

Aeolian Hall was filled to its utmost capacity when Tina Lerner, the Russian pianist, made her first appearance in two years before a New York audience.

Miss Lerner's program was chosen from the works of eight composers. It began with Padre Martini's "Minuette" and "Rondo," followed by Sgambati's "Gavotte, Op. 14," Beethoven-Busoni's "Ecossaises," Liszt's "Sonata in B Minor," four selections from Chopin and compositions from three Russian composers.

From the time of the entrance of the beautiful, fraile figure till the last note of the encores this queen of piano players seemed to weave a fairy spell over her audience. Superb technique, flawless musicianship and absolute accuracy are hers, and her messages and beautiful tone pictures never fail to reach her audiences.

—New York Evening Telegram, November 4,1914.

PROGRAM NOTES :: By Felix Borowski

"The Flying Dutchman" Overture.

Richard Wagner

Born May 22, 1813, at Leipzig.
Died Feb. 13, 1883, at Venice.

THE first conception of an opera on the story of the Dutchman, who, having sworn with awful blasphemies that he would double the Cape although it took eternity to do it, came to Wagner when, in 1839, he set sail from Pillau to make his way to Paris. Accompanied by his wife and a huge Newfoundland dog, the composer embarked in a small merchant vessel bound for London. The voyage was beset with awful dangers. Badly provisioned, undermanned, with no proper accommodations for passengers, the boat was at best an uncomfortable craft. But violent storms struck her as she beat her way down the Baltic Sea; twice the vessel almost foundered, and the captain was compelled to run for safety into one of the Norwegian fiords.

"The passage through the Norwegian fiords," wrote Wagner, "made a wondrous impression on my fancy; the legend of the Flying Dutchman, as I heard it confirmed by the sailors, acquired a definite, peculiar color, which only my adventures at sea could have given it."

Wagner had plenty of time to gather the details of this legend from the sailors, for the voyage from Pillau to London actually lasted three weeks and a half. Yet the composer had become acquainted with Heine's version at Riga, and, when he met the poet in Paris, Wagner arranged with him for the use of his materials with a view to their conversion into an opera text.

Writing in 1889, Francis Hueffer* said:

"Sixteen or seventeen years ago the present writer, then a very young man, made some minute researches as to the genesis of the Flying Dutchman legend. He embodied them at first in The Academy newspaper, and afterwards in a book, which is not a good book, but, he is happy to think, is now out of print, although at the time it attracted a good deal of attention, and in a manner started the literary Wagner movement in England. The result of those investigations may therefore be repeated here.

"The story of the Flying Dutchman can be traced back as far as the sixteenth century, and, like that of his fellow-sufferer by land, the Wandering Jew, seems to be an outgrowth of the thoroughly revolutionized and exalted state of feeling caused by two great events of those times—the discovery of a new world by the Spaniards and of a new faith by the Germans. Captain Vanderdecken, as is generally known, tries to double the Cape of Good Hope, notwithstanding a heavy gale blowing dead in his teeth; and finding this task too much for him, the obstinate Dutchman swears that he will carry out his purpose, even if he should have to sail till Doomsday.

"The Evil One hearing this oath accepts it in its most literal meaning; and, in consequence, the unfortunate sailor is doomed to roam forever and aye on the ocean, far from his wife and his beloved Holland. However, the poets of later ages, pitying the weary wanderer of the main, have tried in different ways to release him from this desolate fate. Captain Marryat, in his well-known novel, has not been very fortunate in this respect. Another denouement of the story was invented by Heinrich Heine, and upon this Wagner has avowedly based the poem of his opera."

*"Half a Century of Music in England." Eighty-five pages of this work are devoted to Wagner's experiences in England.

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Without going into a detailed account of Heine's version it may be said succinctly that its main divergence from the version of other authors consists in the nature of the sentence pronounced upon the hapless Vanderdecken. According to the German poet he is condemned to wander till Doomsday unless he shall have been given release by the love of a woman faithful unto death.

Where did Heine obtain the account of the Flying Dutchman which he put into "The Memoirs of Herr von Schnabelwopski?" He once declared that he saw the adventures of the Dutchman acted on the Amsterdam stage, but this statement he later withdrew and he claimed that the climax—employed by Wagner in his opera—was original with himself. Hueffer was possibly correct when he suggested that the poet saw a stage production of the Flying Dutchman in London in 1827; and the legend was, as he points out, quite popular in Britain at that time. "A very impressive version of it," says Hueffer, "had appeared in *Blackwood's Magazine* (May, 1821), and this was made the groundwork of a melodramatic production of the late Mr. Fitzball, a prolific playwright of those days." The author suggests that as the piece was running at the Adelphi at the time of Heine's visit to London he may have witnessed it there.* But the plot of Fitzball's drama was entirely different from Heine's story and from Wagner's opera ,and there were other versions of the legend playing at other theaters in the town.

Wagner's first impulse to write "The Flying Dutchman," came through a projected production of some dramatic work of his composition at the Grand Opera, at Paris—this arrangement having been tentatively discussed by reason of the influence of Meyerbeer, who, having observed the desperate condition of Wagner's finances, gave him a letter to Leon Pillet, the director of the Opera. The composer sent his scenario of "The Flying Dutchman" to this important personage with a request that it be arranged as a libretto in verse. But Pillet coolly appropriated Wagner's ideas and presented them to another composer—Pierre Dietsch—who, with a text by Paul Foucher, wrote a "Vaisseau fantome" the success of which, upon its production at Paris, November 9, 1842, was anything but glorious.†

Having eventually obtained a sum equal to $50 from Pillet for the use of his draft, and, with the understanding that he was free to employ the story for his own purposes, Wagner retired to Meudon, a little country place near Paris. He took a lodging at No. 3 Avenue de Meudon and began the composition of "The Flying Dutchman." Having completed the poem, he sent for a piano and commenced, in September, 1841, to write the music. "With the sailors' chorus and the spinning song I began," wrote Wagner in his *Autobiographic Sketch,* "and loudly did I give vent

*The play was produced as "The Flying Dutchman" at the Adelphi Theatre, London, in December, 1826. We have the authority of Mr. Fitzball's memoirs for stating that "the drama caused a great sensation."

†Another setting of Wagner's text was made by Ernst Leberecht Tschirch (1819-1854), but this opera never came to public performance. Its overture was, however, played at Munich in 1903.

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to my sincere joy at discovering that I was still a musician. In seven weeks the whole opera was completed. At the end of this time the pettiest cares began to oppress me again; two entire months elapsed before I could get a chance to write the overture for the finished opera, although I carried it about in my head almost complete."

Wagner's sister, Cäcilie, with her husband and her infant son, had taken lodgings for the summer at Meudon, and Ferdinand Avenarius, the composer's nephew, left a record of the earliest criticism of the music of "The Flying Dutchman."

"My parents," he wrote, "were present at those first rehearsals. They were in a little room the furniture of which consisted only of a hired piano, a couple of tables and a few chairs. My parents have told me how, after bursting into loud exclamations of joy, Wagner turned to them with 'Eh! doesn't that sound something like?' Then a knock came at the door: Mons. Jadin, the landlord, an old original, amusingly described by Wagner, had sent up a message requesting that that kind of strumming be stopped."

But the overture to the opera was not written at Meudon. The days were becoming short and the winds cold, so, in October, 1841, Wagner made his farewells to Mons. Jadin and returned to Paris, where he put up at 14 Rue Jacob. It must have been in November—the exact date is unknown—that Wagner set down the late note of his introduction to the opera. Having completed the work, Wagner entered into negotiations with the opera houses at Munich and Leipzig with a view to its production. Both sent refusals, with the explanation that the work was unsuited to Germany. "Rienzi" had made considerable success at Dresden and this induced the Intendant Lüttichau to make proposals to Wagner for the first presentation of "The Flying Dutchman." The production took place at the Court Opera House, Dresden, January 2, 1843, the work being performed from manuscript under Wagner's direction. Its success was negligible, owing in large measure to careless preparation, to poor setting, and—with the exception of Mme. Schroeder-Devrient, who sang the part of Senta—a mediocre cast.

In 1852 Wagner made a revision of the overture, particularly of the closing part, and in 1862 he made further changes for a performance in Paris. The orchestral parts of the opera were published in 1860, the score in 1861. An autographic score had, however, been in circulation as early as 1844. The first performance of the overture in America took place at a concert given by Theodore Thomas, May 13, 1862, at Irving Hall, New York.

The overture to "The Flying Dutchman" is scored for two flutes, picolo, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, harp and strings.

(*Allegro con brio*, D minor, 6-4 time.) The work opens with the representation of a storm. Through the bare fifths of the strings there is shouted forth by the horns and bassoons the motive of the curse laid on the Dutchman. The storm dies down with final mutterings of the curse. There is a pause, following which there appears a change of time (*Andante*, F major), in which a portion of Senta's ballad from the second act appears. After thirty-two measures of this the original tempo is

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resumed with stormy development of material drawn from Senta's ballad and the theme of The Flying Dutchman.* In the midst of the agitation there is presented a portion of the music of the sailors' chorus in the third act; there are heard, too, interpolations of suggestions of Senta's ballad, and this latter material forms the principal foundation of the Coda.

"Lobengrin" Prelude to Act 1.

WAGNER began to sketch his opera "Lohengrin" in the summer of 1845 at Marienbad. The whole work was completed in 1847, but it did not come to production until August 28, 1850, when Liszt gave the first performance at the Grand Ducal Theater at Weimar. It has sometimes been said that Wagner did not hear any of his opera until 1861, when he was present at a performance of the work given at the Vienna Opera. But the finale of the first act of "Lohengrin" was given under Wagner's direction at Dresden, September 22, 1848, and —as will be shown presently—he also conducted the Prelude to the opera at Zurich in 1853.

"Lohngrin" was dedicated to Liszt.

"It was you," wrote Wagner of the Hungarian master, "who awakened the mute notes of this score to the living world of sound; without your rare devotion my work would still be sleeping silently—forgotten perhaps even by myself—in some drawer among my furniture. No ear would have heard that which moved my heart and ravished my imagination when, always dreaming of a vivid execution, I composed this work five years ago. May it ever resound and be heard in the world at large. That will be one consolation for me—for me who probably will never hear it."

The Prelude to the first act was composed August 28, 1847, at Dresden. The first hearing of it was given at the Weimar production of the opera, but the first concert interpretation took place January 17, 1853, at a performance given for the benefit of the Gewandhaus Orchestra (Leipzig) pension fund. Julius Rietz was the conductor. Wagner directed the Prelude at a concert given by him in the Zurich Theater May 18, 1853. Stating his reasons for giving this concert Wagner wrote to Liszt, May 30, 1853: "My chief object was to hear something from 'Lohengrin,' and especially the orchestral prelude which interested me uncommonly. The impression was most powerful, and I had to make every effort not to break down. So much is certain; I fully share your predilection for 'Lohengrin.' It is the best thing I have done so far."

The score of Wagner's work was first published in February, 1866; the orchestral parts in March of the following year. A curious arrangement of the prelude to the opera was made by August Wilhelmj, who

*"I remember," wrote Wagner, "that even before I actually set to work on the composition of 'The Flying Dutchman,' I had sketched Senta's ballad in the second act, and elaborated it poetically and musically. Into this piece I placed unconsciously the thematic germ of the whole musical score; it was the concentrated image of the whole drama as it stood before my mind's eye."

NOTE

Interval of but one week between Next Concerts

Fourth Concert—Friday Afternoon, December 4, 1914, at 3 o'clock

Soloist: TINA LERNER, Pianist

PROGRAM

Tschaikowsky .....Symphony, after Byron's "Manfred," Opus 58

(Intermission)

Tschaikowsky .....

Concerto for Pianoforte and Orchestra, No. 1, B Flat Minor, Opus 23

MISS LERNER

Tschaikowsky .....Overture-Fantasy, "Romeo and Juliet"

(No Encores)

Fifth Concert—Friday Afternoon, December 11, 1914, at 3 o'clock

Soloist: TINA LERNER, Pianist

REQUEST PROGRAM

This program will be arranged by the Conductor from the selections receiving highest number of votes at the concerts of Friday afternoons, November 6 and 20.

rescored the work for four violins, two violas, two violoncellos and double-bass. This was performed at several concerts given in the sixties in European cities by Wilhelmj. Wagner's scoring of the Prelude calls for the following orchestra: Three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, three kettledrums, cymbals and strings. The piece was characterized by Liszt as "a kind of magic formula which, like a mysterious initiation, prepares the soul for the sight of unaccustomed things, and of a higher signification than of our terrestial life."

Both Wagner and Liszt wrote a program analysis of the Prelude. The following is a transcription—compressed by Ernest Newman—of Wagner's version:

"Out of the clear blue ether of the sky there seems to condense a wonderful, yet at first hardly perceptible vision; and out of this there gradually emerges, ever more and more clearly, an angel host bearing in its midst the sacred Grail. As it approaches earth it pours out exquisite odors, like streams of gold, ravishing the senses of the beholder. The glory of the vision grows and grows until it seems as if the rapture must be shattered and dispersed by the very vehemence of its own expansion. The vision draws nearer and the climax is reached when at last the Grail is revealed in all its glorious reality, radiating fiery beams, and shaking the soul with emotion. The beholder sinks on his knees in adoring self-annihilation. The Grail pours out its light on him like a benediction, and consecrates him to its service; then the flames gradually die away, and the angel host soars up again to the ethereal heights in tender joy, having made pure once more the hearts of men by the sacred blessings of the Grail."

"Tannhauser"—Bacchanale and Finale from Overture.

WAGNER began the first sketches for "Tannhäuser" even before his "Rienzi" had been brought to rehearsal in 1842. Many things—and more particularly his duties as kapellmeister at the Royal Opera, Dresden—combined to make the progress of the opera a slow one. Yet it is evident that Wagner, hindered as his inspirations often must have been, labored upon his score with fervid zeal.

"Into this work," he wrote, "I precipitated myself with my whole soul, and with such consuming ardor that, the nearer I approached its end, the more I was haunted with the notion that perhaps a sudden death would prevent me from bringing it to completion; so that when the last note was written I experienced a feeling of joyful elation, as if I had escaped a mortal danger." But Wagner gave even further testimony to the flame of enthusiasm which burned within his soul when "Tannhäuser" was in process of creation. "Here is my 'Tannhäuser' body and soul," he wrote to a friend in Berlin. "He is German from top to toe. May he be able to win the affections of my German countrymen in a larger measure than my other works have so far succeeded in winning them! This opera must be good, or else I never shall be able to do anything that is good.

It acted upon me like real magic; whenever and wherever I took up the work I was all aglow and trembling with excitement. After the various long interruptions from labor, the first breath always transported me back into the fragrant atmosphere that had intoxicated me at its first conception."

"Tanhäuser" did not, however, win the affections of Wagner's German countrymen until many years had followed the production of the opera in 1845. At that production Schroeder-Devrient, one of the most famous singers of the day—was the Venus, and this artist informed the composer that "you are a man of genius but you write such eccentric stuff that it is scarcely possible to sing it." Yet this verdict was complimentary when put into comparison with verdicts uttered by many a famous writer and musician of the day. Even Schumann, a critic of remarkable discernment, was moved to the assertion that the music of "Tannhäuser" "apart from the representation is weak, often simply amateurish, empty, and disagreeable."

In America "Tannhäuser" was given for the first time at the Stadt Theatre, New York, April 4th, 1859, Carl Bergmann conducting it. The overture had been known long before that. In Chicago the opera was given first in 1865 by Grover's German troupe at McVicker's Theatre.

The Bacchanale from "Tannhäuser" did not form part of the original score but was composed for a production of the work in Paris—a production which had been ordered in 1860 by Napoleon III at the instigation of Princess Metternich, wife of the Austrian Ambassador in Paris. It is certain that the Emperor's interest in or even knowledge of the composer and his music was small indeed, even if it existed at all. According to Princess Metternich, Napoleon, upon being entreated by her to bring before the French public a work in which she was so much interested, said " 'Tannhäuser'? Richard Wagner? I have never heard either name. But you tell me the work is really fine?" And upon being assured that the opera was a most remarkable creation Napoleon turned to his Grand Chamberlain—an official who was Superintendent of the Imperial theaters—and in his gentle way remarked:

"Bacciocchi, Princess Metternich is interested in an opera called 'Tannhäuser' by a certain Richard Wagner, and would like to hear it in Paris. Let it be given."*

Wagner was enraptured with the opportunity that had come to him. No expense was to be spared in the mounting of "Tannhäuser;" the best singers were to be engaged, and as the size of the orchestra was to be regulated only by the ambitions of the composer, Wagner immediately set out to demand twelve horns, twelve trumpets, four of each member of the woodwind group, etc.

Meanwhile he set to work to revise the opera. Roche translated the text under Wagner's supervision. They worked at it early in the morning, and the exhausted translater was still being urged on the never-

*This fact and other facts in connection with Wagner's share in the Parisian performance of "Tannhauser" were communicated by Princess Metternich at a conference given in aid of the Vienna Poliklinik in which she was interested, in the winter of 1910.

flagging ardor of the composer even when the night was far advanced. But a hitch occurred at the very beginning of the preparations. It had been an invariable custom that the second act of an opera should contain a ballet. The fashionable subscribers would never consent to an opera without a ballet. Wagner declared that such a thing in the second act of "Tannhäuser" was not for a moment to be thought of. He suggested that a bacchanalian ballet might very appropriately be put into the Venusberg scene of the first act. Royer, the director of the Opera, pointed out that the subscribers were not common people. They dined late, and most of them—particularly the young gentlemen of the Jockey Club—did not arrive until the second act. Wagner would not listen to any measures of expediency, and in accordance with his determination to have the ballet in the opening scene he wrote the "Bacchanale." The ballet dancers were of the traditional kind. Wagner wanted motions frenzied and sublime, but the abilities of the dancers did not run to anything beyond the ordinary steps with which they were acquainted. Said the ballet-master: "If I were to tell my dancers a word about this, and endeavor to give them the attitude you mean, we should have the can-can at once, and would be lost."

There were no fewer than one hundred and sixty-four rehearsals of the opera. Wagner was not allowed to conduct, as the traditions of the Opera were entirely opposed to such a thing. Dietsch, who was the director, was unable to realize the proper tempi, and extraordinary scenes occurred. Wagner, who sat on the stage behind the prompter's box, beat his own time with arms and feet, and the dust that his violent exercises raised rolled up in clouds above the floor.

The fiasco of the performances is a matter of history. The first of them took place March 13, 1861, and was followed by only two more.

The Jockey Club came down in force, determined that the rights of the fashionable subscribers should be respected. The second evening was the stormiest. The members of the club provided themselves with whistles; there were cat-calls, hisses, shouts of disapproval. In vain the director urged Wagner to put the ballet in the second act. After the third performance, with another demonstration from the Jockey Club, Wagner withdrew his score, and "Tannhäuser" was not heard again at the Opera for thirty-four years. The revival of the work was brought about May 13, 1895, with, on this occasion, great success.

In America the Bacchanale was given for the first time at a concert given September 17, 1872, by Theodore Thomas in Central Park Garden, New York. The performance was devoted entirely to Wagner's works, and in it "The Ride of the Valkyries" from "Die Walküre" was given for the first time in this country. In Chicago the Bacchanale was heard for the first time at a concert—one of the Summer Garden Concerts—given by Theodore Thomas in the Exposition Building, July 2, 1877. The work was played, as it had been in New York, from manuscript.

Siegfried's Rhine Journey,
From "Die Gotterdammerung."

ALTHOUGH "Die Götterdämmerung"—the last music drama of the four works which make up the cycle of "Der Ring des Nibelungen"—was finished in 1872, Wagner had conceived the work as early as 1848, immediately following the completion of "Lohengrin." Although the music dramas of the cycle occur in the following arrangement: "Das Rheingold," "Die Walküre," "Siegfried" and "Die Götterdämmerung," Wagner wrote the poems of the works in inverse order, "Die Götterdämmerung" having at first been entitled "Siegfried's Death."

"My poem, 'Siegfried's Death,'" wrote Wagner, "I had sketched and versified solely in order to satisfy an inner craving, and by no means with the idea of getting it performed in our theatres and with the means at hand in them, which I had to pronounce inadequate in every sense.

"At that time—in 1848—I did not think of the possibility of its performance, but looked upon its execution in verse, and the addition of a few musical fragments, only as a personal gratification with which I was anxious to refresh myself in this period, when I loathed public affairs and lived in private retirement from them."

It had been Wagner's intention to write this music drama as an independent work, but events caused him finally to change his mind. The Saxon revolution broke out in 1849, and Wagner, who had indulged in various fiery addresses in which he urged general suffrage, the abolition of the aristocracy and the transformation of the kingdom into a republic, did not stop at speechmaking, but took an active part in the riots which occurred in the streets of Dresden. The insurrection was quelled, the leaders of it were captured and Wagner, hearing that the police were about to effect his arrest, disguised himself as a coachman and fled precipitately to Weimar, from there to Paris and afterward to Zurich. The projected production of "Lohengrin" at Weimar (1850) led Wagner to the notion of composing "Siegfried's Death" for the Weimar stage, but the actual performance convinced him that the limited resources of the Weimar theatre would make an effective interpretation of the proposed music-drama impossible. He then began to plan a dual music-drama—"Young Siegfried" and "Siegfried's Death,"—but this gave way later to the conception of a trilogy which should bring the whole Nibelung legend before the listener. "With this my new conception," wrote Wagner, "I withdraw entirely from all connection with our theater and our public of today; I break decisively and forever with the formal present! The performance of the Nibelung dramas must take place at a great festival, specially arranged for the purpose."

The composition of "Der Ring des Nibelungen" was, however, destined to suffer interruption. Wagner had already finished "Das Rheingold" and "Die Walküre" and was in the middle of "Siegfried" when he took up the composition of "Tristan und Isolde" (1857-1859) and of "Die Meistersinger von Nürnberg" (1862-1867). The music of "Die Götterdämmerung" was not begun until 1869. The first and second acts were

finished in 1870, the third act in 1872, and the scoring of the whole in 1874. The production took place at the first Bayreuth festival (August 13-17, 1876) with Georg Unger as Siegfried, Mme. Amalie Materna as Brünnhilde, Eugen Gura as Gunther, Gustave Siehr as Hagen and Carl Hill as Alberich. Hans Richter conducted and Karl Brandt was the stage manager. "Die Götterdämmerung" was performed for the first time in America at the Metropolitan Opera House, New York, January 25, 1888.

Siegfried's Rhine Journey is the interlude in "Die Götterdämmerung" which separates the prelude to the first act of the music-drama and the act itself. It is well to recall that for her disobedience to his commands Wotan had condemned the Valkyrie, Brünnhilde, to sleep within a circle of raging fire, through which only a hero without fear can pass and awake her. Guided by the song of a bird Siegfried arrives at the flame-girt rock, and plunging through the fire, awakens the slumbering Brünnhilde with a kiss, woos her, and claims her as his bride. It is with this incident that "Siegfried"—the music-drama preceding "Die Götterdämmerung"—comes to its conclusion.

In the prelude to the latter work Siegfried and Brünnhilde appear on the scene in the gray light of a dawning day. They have passed together many hours of wedded happiness, but now Siegfried must set forth in quest of new adventures. Brünnhilde has taught her husband the wisdom of the gods, asking nothing of him but his love and constancy; and Siegfried swears that his love will never change, and in pledge of this he gives Brünnhilde the fateful ring, which until now he had worn on his own finger. In her turn she gives Siegfried her charger, Grane, and her shield. The sun rises as Siegfried sets out on his journey to the Rhine and the halls of the Gibichungs. Brünnhilde stands on the cliff and watches the hero as he takes his way down the valley; from afar there comes up to her the sound of his horn.

PROGRAM NOTES :: By Bernard Strum

"Murmurs of the Forest"
From "Siegfried."

"MURMURS of the Forest" was arranged for concert purposes by Wagner from portions of Act II, Scene II, of "Siegfried." The following description of the scene is taken from Bernard Shaw's "The Perfect Wagnerite":

"Mime makes a final attempt to frighten Siegfried by discoursing of the dragon's terrible jaws, poisonous breath, corrosive spittle, and deadly, stinging tail. Siegfried is not interested in the tail: he wants to know whether the dragon has a heart, being confident of his ability to stick

Nothung into it if he exists. Reassured on this point, he drives Mime away, and stretches himself under the trees, listening to the morning chatter of the birds. One of them has a great deal to say to him, but he cannot understand it; and, after vainly trying to carry on the conversation with a reed which he cuts, he takes to entertaining the birds with tunes on his horn, asking it to send him a loving mate, such as all the other creatures of the forest have. His tunes wake up the dragon, and Siegfried makes merry over the grim mate the bird has sent him. Fafner is highly scandalized by the irreverence of the young Bakoonin. He loses his temper; fights; and is forthwith slain, to his own great astonishment. In such conflicts one learns to interpret the messages of Nature a little. When Siegfried, stung by the dragon's vitriolic blood, pops his finger into his mouth and tastes it, he understands what the bird is saying to him, and, instructed by it concerning the treasures within his reach, goes into the cave to secure the gold, the ring, and the wishing cap. Then Mime returns and is confronted by Alberich. The two quarrel furiously over the sharing of the booty they have not yet secured, until Siegfried comes from the cave with the ring and the helmet, not much impressed by the heap of gold, and disappointed because he has not yet learned to fear. He has, however, learnt to read the thought of such a creature as poor Mime, who, intending to overwhelm him with flattery and fondness, only succeeds in making such a self-revelation of murderous envy that Siegfried smites him with Nothung and slays him, to the keen satisfaction of the hidden Alberich. Caring nothing for the gold, which he leaves to the care of the slain, disappointed in his fancy for learning fear, and longing for a mate, he casts himself wearily down, and again appeals to his friend the bird, who tells him of a woman sleeping on a mountain peak within a fortress of fire that only the fearless can penetrate. Siegfried is up in a moment with all the tumult of springs in his veins, and follows the flight of the bird as it pilots him to the fiery mountain."

PROGRAM NOTES :: By Felix Borowski

"Die Walkure:" The Ride of the Valkyries

WAGNER had written the plan of the four dramas of his "Nibelungen" cycle as early as 1848, and the text of "Die Walküre" was completed July 1, 1852. In August, 1854, the first sketches were made of the score and Wagner, in a letter to Liszt written in October of the same year, stated that he had already progressed with the sketch as far as the second act. The complete scoring of the first act was almost finished when, in February, 1855, the composer was interrupted by his visit to London to conduct the concerts of the Philharmonic Society.

Wagner had intended to work at "Die Walküre" in London, but the British climate and London failed to stimulate his inspiration. The scoring of the music-drama was finished in April, 1856, but the production did not take place until June 26, 1870, when it was given under the direction of Franz Wüllner at Munich. The first performance of "The Ride of the Valkyries" given in America was at Central Park Garden, New York, September 17, 1872, under the direction of Theodore Thomas. It was very soon after this that the piece was played in Chicago for the first time; for on October 11, 1872, Theodore Thomas interpreted it at a concert given at Aiken's Theater.

"The Ride of the Valkyries" opens the third act of "Die Walküre." The scene is a rocky mountain-top, over which clouds are driven by the storm-wind. Occasional flashes of lightning reveal other peaks in the far distance half hidden by the mists. The Valkyries—daughters of Wotan and Erda—race over the rocks on their steeds. It is their mission to carry to Valhalla the dead bodies of heroes who have fallen in battle, there to become the protectors of the gods; and as the horses fly through the mists the forms of the slain warriors are to be seen hanging from their saddles.

Wagner made the arrangement of this excerpt for concert performance. It is written in B minor (*Lebhaft,* 9-8 time) and is based throughout on the bold theme which suggests the impetuous energy of the flight of the Valkyries as they ride their horses through the clouds.

Prelude and Isolde's "Love Death" From "Tristan and Isolde.

THE first mention of "Tristan and Isolde" in any communication from Wagner is to be found in a letter written by the composer to Liszt in the closing months of 1854. "I have sketched in my head," he wrote, "a Tristan and Isolde, the simplest of musical conceptions, but full-blooded; with the 'black flag' which waves at the end I shall then cover myself—to die." Wagner had conceived the work before this, but his labors on the gigantic "Ring des Nibelungen" precluded any other undertaking. Two causes combined to turn Wagner to the composition of "Tristan and Isolde." In 1857 he became convinced of the hopelessness of obtaining a hearing for his tetralogy " . . . . I have determined finally to give up my headstrong design of completing the Nibelungen." Wagner wrote to Liszt in June, "I have led my young Siegfried into a beautiful forest solitude, and there have left him under a linden tree, and have taken leave of him with heartfelt tears." At this time, too, Wagner received an offer from a representative of the Emperor of Brazil to compose a dramatic work for the Italian company at Rio de Janeiro. While this

commission never became realized, it was seriously entertained by Wagner, and it drew his attention to the desirability of composing a work which could be produced at an ordinary opera house, and the performance of which would go a long way toward the filling of his exhausted treasury. The composition of "Tristan and Isolde" was begun in 1857, and Wagner brought his work to a conclusion in August, 1859.

The production of the music drama took place six years later at the royal Court Theatre, Munich.* Hans von Bülow was the director on this occasion (June 10, 1865), the success of which was triumphal and complete.

The story of "Tristan and Isolde" is one that was known to poets of a very early period. There is a poem on the legend written by the Norman minstrel, Beroul, about the middle of the twelfth century. A German version by Eilhard von Oberge existed in 1175, and the English writers concerned themselves with it in the thirteenth century.

In the following extract, taken from Wagner's collected writings, the composer of "Tristan and Isolde" gives the explanatory programme of his prelude:

"A primitive, old love poem, which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of *Tristan and Isolde.* Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord. Jealous of this infringement of her rights, the Goddess of Love takes her revenge. As the result of a happy mistake, she allows the couple to taste of the love potion which, in accordance with the custom of the times, and by way of precaution, the mother had prepared for the husband who should marry her daughter from political motives, and which, by the burning desire which suddenly inflames them after tasting it, opens their eyes to the truth, and leads to the avowal that for the future they belong only to each other. Henceforth, there is no end to the longings, the demands, the joys and woes of love. The world, power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains: longing, longing, insatiable longing, forever springing up anew, pining and thirsting, death which means passing away, perishing, never awakening, their old deliverance.

"Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it Death? Or is it the hidden wonder-world, from

*Wagner had endeavored to bring out his work in several cities previous to this. He had even considered Paris; and negotiations had been opened with the opera houses at Weimar, Prague, Karlsruhe. The Vienna Opera House took "Tristan and Isolde" for production; but after fifty-four rehearsals the work was abandoned as "impossible."

out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave, as the legend tells us?"

The Prelude opens (in the violoncellos) with a motive known as "The Confession of Love." This is immediately followed in the next measure by another, "Desire," played by the oboe. No fewer than seven of the most important leading motives are elaborated in this introduction to the opera; but while it would be inexpedient to enumerate these in detail attention may be drawn to two, both put forward by the violoncellos. The first of these occurs eighteen measures after the beginning of the movement, and is intended to represent the glance of love that passed between Tristan and Isolde. The second is a continuation of this, a tender pleading subject symbolical of the love potion.

The whole Prelude is made up of a long and cumulative expression of passion in sound. It amounts to a great climax of emotion, and then dies away in exhaustion.

The "Love Death" follows immediately. This is taken from the last act of the music drama, in which Isolde, in frenzied ecstasy, sings her last song of love over the dead body of Tristan. Most of the musical material of this piece is taken from the great love duet in the second act.

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*In Memoriam.

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HENRY HADLEY
CONDUCTOR

FOURTH SEASON
1914-1915

Fourth Symphony Concert
FRIDAY AFTERNOON
DECEMBER 4, 1914
AT 3 O'CLOCK
Cort Theatre, San Francisco, Cal.

The San Francisco Symphony Orchestra

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910

FOURTH SEASON 1914-1915

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FOURTH SYMPHONY CONCERT

Friday Afternoon, December 4, 1914, at 3 o'clock

Soloist: TINA LERNER, Pianist

PROGRAM

Tschaikowsky 1840-1893 ..... Symphony after Byron's "Manfred," Opus 58

In Four Tableaux

I. Manfred is Wandering about in the Alps
II. The Witch of the Alps Appears
III. Pastorale
IV. The Underground Palace of Arimanes

UDA WALDROP at the Organ

(Intermission)

Tschaikowsky 1840-1893 ..... Concerto for Pianoforte No. 1, B Flat Minor, Opus 23

Allegro non troppo e molto maestoso
Allegro con spirito
Andantino semplice
Allegro con fuoco

MISS LERNER

Tschaikowsky 1840-1893 ..... Overture-Fantasia "Romeo and Juliet"

HENRY HADLEY, Conductor

SPECIAL NOTICE

The Concerts begin at 3 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the Concert is over are requested to do so before the last number begins, in order to avoid inevitable annoyance that comes to those who wish to remain. Women patrons are requested to refrain from putting on hats and wraps until the end of Concert.

Program for Next Concert

FIFTH CONCERT

Friday Afternoon, December 11, 1914

AT 3 O'CLOCK

Soloist: TINA LERNER, Pianist

REQUEST PROGRAM

This program arranged by the Conductor from the selections receiving highest number of votes at the concerts of Friday afternoon, October 23, November 6 and 20.

Schubert ..... Symphony No. 8, B Minor (unfinished)
Allegro Moderato
Andante Con Moto

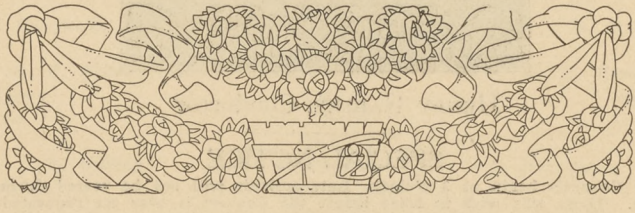
Saint Saens..... Concerto for Pianoforte, No. 2, G Minor, Opus 22
Andante sostenuto
Allegretto scherzando
Presto

MISS LERNER

INTERMISSION

Debussy ..... Prelude, "The Afternoon of a Faun"

Tschaikowsky ..... Two movements from Symphony "Pathetique"
Allegro Con Grazia
Allegro Molto Vivace



PROGRAM NOTES :: By Felix Borowski

Overture-Fantasia, "Romeo and Juliet."

Peter Iljitsch Tschaikowsky.

Born May. 7, 1840, at Wotkinsk.
Died Nov. 6, 1893, at St. Petersburg.

TSCHAIKOWSKY began the composition of "Romeo and Juliet" at the end of September, 1869, at the instigation of Balakirew, who not only displayed much activity and enthusiasm in sending numerous suggestions as to what should be put into the overture, but who also was not less active in criticising that which had been put into it.

The plan, as projected by Balakirew, was almost entirely adopted by Tschaikowsky, and a statement of this will not only be of historical interest, but it will serve also as a descriptive guide to the contents of the overture itself.

"To Balakirew's suggestion," wrote Nicholas Dmitriewitch Kaschkin.* 'Tschaikowsky owed the plan of his overture 'Romeo and Juliet.' This is always associated in my mind with the memory of a lovely day in May, with verdant forests and tall fir trees, among which we three were taking a walk. Balakirew understood, to a great extent, the nature of Tschaikowsky's genius, and knew that it was adequate to the subject suggested. Evidently he himself was taken with the subject, for he explained all the details as vividly as though the work had already been written. The plan, adapted to sonata form, was as follows: First, an introduction of a religious character representative of Friar Lawrence, followed by an Allegro in B minor (Balakirew suggested most of the tonalities), which was to depict the enmity between the Montagues and Capulets, the street brawl, etc. Then was to follow the love of Romeo and Juliet (second subject in D flat major), succeeded by the elaboration of both subjects. The so-called 'development'—that is to say, the putting together of the various themes in various forms—passes over to what is called in technical language, the 'recapitulation'—in which the first theme Allegro, appears in its original form, and the love-theme (D flat major) now appears in D major, the whole ending with the death of the lovers. Balakirew spoke with such conviction that he at once kindled the ardor of the young composer, to whom such a theme was extremely well suited."

The first sketch of the overture did not please Balakirew at all, and even a revision did not altogether suit the fastidious requirements of the composer of "Islamey." Once more Tschaikowsky applied himself to further alterations, and upon these being completed he published the work with Jurgenson. The indefatigable Balakirew then wrote:

"It is a pity that you, or rather Rubinstein, should have hurried the publication of the Overture. Although the new introduction is a decided improvement, yet I have still a great desire to see some other alterations made in the work, and hoped it might remain longer in your hands for the sake of your future compositions. However, I hope Jurgenson will not refuse to print a revised and improved edition of the Overture at some future time."

The first performance of "Romeo and Juliet" took place at a concert of the Imperial Musical Society at Moscow, March 16, 1870, Nicholas Rubinstein was the director. It happened, however, that Rubinstein had just then suffered a fine of twenty-five roubles in a legal action brought against him by one Schebalsky, a student of the Conservatory, who had

*Reminiscences of Peter Iljitsch Tschaikowsky, 1906.

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Capital actually paid up in Cash	1,000,000.00
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been subjected to what she had imagined to be discipline of excessive severity.

Rubinstein had lost the case on a technicality, but public opinion was overwhelmingly in favor of his side of the affair, and when he appeared to conduct the concert of the Imperial Musical Society the exuberance of the listeners gave all the glory that was to be gained from the music-making to Rubinstein alone. The new "Romeo and Juliet" overture was ignored in the enthusiasm for other things; and even after the concert, when a large party of musicians supped at Gourin's restaurant, not a word was said about the work to Tschaikowsky, who, yearning for sympathy and recognition, sat silent and discouraged as the events of the evening were debated among his friends. During the summer of 1870 Tschaikowsky revised the overture in the six weeks in which he sojourned in Switzerland, and the following year it was published in Germany. But even now he was dissatisfied with the work, and another version was reissued in 1881.

The overture is scored for two flutes, piccolo, two oboes, two clarinets, English horn, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums, bass drum, cymbals, harp and strings.

"Manfred," Symphony in Four Tableaux. B Minor, Opus 58.

Peter Iljitsch Tschaikowsky.

Born May. 7, 1840, at Wotkinsk.
Died Nov. 6, 1893, at St. Petersburg.

THE dramatic poem "Manfred" was conceived and its first two acts written by Lord Byron during his travels in Switzerland in 1816. The third and last act was composed at Venice; but owing to the criticisms of its quality made by Gifford, the adviser of Byron's publisher, John Murray, the material was entirely rewritten and the story and its denouement considerably changed.*

The poet gave the following description of the nature of the poem in a letter (February 15, 1817) to his publisher:

"I forgot to mention to you that a kind of poem in dialogue (in blank verse) or drama, from which 'The Incantation' is an extract, begun last summer in Switzerland, is finished; it is in three acts, but of a very wild, metaphysical and inexplicable kind. Almost all the persons—but two or three —are spirits of the earth and air, or the waters; the scene is in the Alps; the hero a kind of magician, who is tormented by a species of remorse, the cause of which is left half unexplained. He wanders about invoking these spirits, which appear to him, and are of no use; he at last goes to the very abode of the Evil Principle, in propria persona, to evocate a ghost, which appears and gives him an ambiguous and disagreeable answer; and in the third act he is found by his attendants dying in a tower where he had studied

*Byron was in cordial agreement with these criticisms. "The third act," he wrote to Murray, on April 14, 1817, "is certainly d—d bad, and, like the Archbishop of Granada's homily (which savored of the palsy), has the dregs of my fever, during which it was written. It must on no account be published in its present state."

A WAVE OF CRIME

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his art. You may perceive by this outline that I have no great opinion of this piece of phantasy; but I have at least rendered it quite impossible for the stage, for which my intercourse with Drury Lane has given me the greatest contempt."‡

Before entering upon a detailed account of Tschaikowsky's connection with the dramatic poem of Lord Byron it may be mentioned that "Manfred" has inspired comparatively few composers to the creation of musical works. An opera "Manfred" has been composed by A. von Ahn Carse.† Incidental music to the play has been written by Robert Schumann and by Sir Alexander Campbell Mackenzie. A dramatic symphony entitled "Manfred," composed for solo voices, chorus and orchestra, was produced by Louis Lacombe in 1847. A symphonic poem of the same name was brought out by Fendrick in 1867; there is also one by Luigi Romaniello (1860) and Ferdinand Praeger wrote a symphonic prelude to the play. A "Manfred" overture was created by Howard Glover, an English composer of the last generation. A number of operas entitled "Manfred" are not concerned with the hero of Byron's work, but with the adventures of King Manfred of Sicily, who was killed in 1266.

The composition by Tschaikowsky of the "Manfred" Symphony was taken in hand at the suggestion of Mili Balakirew, who, fifteen years before, had vainly endeavored to persuade Berlioz to undertake the task.° Balakirew's letter to Tschaikowsky is worthy of quotation; for its suggestions were in the main faithfully followed by the latter musician. Balakirew wrote from St. Petersburg, October 28, 1882:**

"Forgive me for having left your last letter so long unanswered. I wanted to write to you in perfect peace and quiet, but many things hindered me. You are more fortunate than we are, for you do not need to give lessons, and can devote your whole time to art. I first offered the subject about which I spoke to you to Berlioz, who declined my suggestions on account of age and ill health.

"Your 'Francesca' gave me the idea that you were capable of treating this subject most brilliantly, provided you took great pains, subjected your work to stringent self-criticism, let your imagination fully ripen, and did not hurry. This fine subject—Byron's 'Manfred'—is no use to me, for it does not harmonize with my intimate moods.

"Let me tell you first of all that your Symphony, like the Second Symphony of Berlioz—must have an "idee fixe" (the Manfred theme), which must be carried through all the movements. Now for the programme:

"First Movement. Manfred wandering in the Alps. His life is ruined. Many burning questions remain unanswered; nothing is left to him but remembrance. The form of the ideal Astarte floats before his imagination; he calls to her in vain; the echo of the rocks alone repeats her name. Thoughts and memories burn in his brain and prey upon him; he implores the forgetfulness that none can give him (F sharp minor, second theme, D major and F sharp minor).

‡The poet's attempt to make a stage performance of "Manfred" "impossible" was unsuccessful. The work, with Schumann's music, is occasionally given theatrical representation in Germany, and, under the name of a "choral tragedy," it was performed in England, at Drury Lane, with music by Sir Henry Bishop, in 1863.

†The Prelude to this work was brought out at a Philharmonic Orchestra Concert, London, in 1904.

°This was in 1867, when the French master—then sixty-four years of age—made his second and last visit to Russia.

**From Rosa Newmarch's translation of Modeste Tschaikowsky's life of his brother, Peter Iljitsch Tschaikowsky.

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'Second Movement. In complete contrast to the first.

"Programme: The customs of the Alpine hunters, patriarchal, full of simplicity and good humor. Adagio Pastorale (A. major). Manfred drops into this simple life and stands out in strong contrast to it. Naturally, at the beginning a little hunting theme must be introduced, but in doing this you must take the greatest care not to descend to the commonplace. For God's sake, avoid copying the common German fanfares and hunting music.

Third Movement. Scherzo fantastique (D major). Manfred sees an Alpine fairy in the rainbow above a waterfall.

Fourth Movement. Finale (F sharp minor). A wild Allegro representing the caves of Ariman, whither Manfred has come to try to see Astarte once more. The appearance of Astarte's wraith will form the contrast to these infernal orgies (the same theme which was employed in the first movement in D major now appears in D flat major; in the former it dies away like a fleeting memory, and is immediately lost in Manfred's phase of suffering—but now it can be developed to its fullest extent. The music must be light, transparent as air, and ideally virginal. Then comes the repetition of pandemonium, and, finally, the sunset and Manfred's death.

"Is it not a splendid programme? I am quite convinced if you summon up all your powers it will be your "chef d'oeuvre." The subject is not only very deep, but in accordance with contemporary feeling; for all the troubles of the modern man arise from the fact that he does not know how to preserve his ideals. They crumble away and leave nothing but bitterness in the soul. Hence, all the sufferings of our times."

It would appear that Tschaikowsky took up the composition of "Manfred" with some hesitation. "I do not know how it will turn out," he wrote to Taneiew, "but meantime I am very discontented. No! it is a thousand times pleasanter to compose without any programme. When I write a programme symphony I always feel that I am not paying in sterling coin, but in worthless paper money."

The first sketches for "Manfred" were made in April, 1885, at Maidanovo, a village near Klin, and not far from Moscow; at this place, too, the score was brought to its completion.

At different times during the summer months Tschaikowsky, in his correspondence—chiefly with Nadesda von Meck—testified to the difficulty he experienced in composing his symphony. "The composition of the 'Manfred' Symphony," he wrote at the beginning of August, "a work highly tragic in character, is so difficult and complicated that at times I myself become a Manfred. All the same, I am consumed with the desire to finish it as soon as possible, and am straining every nerve: result—extreme exhaustion."

The following month Tschaikowsky completed the symphony, so far as the general structure of it was concerned; but much remained to be done in the matter of corrections, and the filling in of small details. "I am working very hard at the corrections of 'Manfred,'" he wrote to his brother, Modeste, in December. "I am still convinced that it is my best work." According to a note on the score the Russian master brought his labors on "Manfred" to an end on December 24, 1885. The work was given its first presentation at Moscow, March 23, 1886, under the direction

of Erdmanndörfer.* Tschaikowsky attended the rehearsals and the performance, the result of which he conveyed to Nadeshda von Meck in the following words: "I am quite satisfied; I am sure that it is my best symphonic work. The performance was excellent, but it seemed to me that the public were unintelligent and cold, although they gave me quite an ovation at the end."

At a later period Tschaikowsky found himself less certain as to the relative value of "Manfred;" and while he still believed the first movement of the work to be among the best of his creations, he was so much out of conceit with the remainder of the work that he could write to the Grand Duke Constantinovitch:

"As to 'Manfred,' I may tell you—without any desire to pose as being modest—that this is a repulsive work, and I hate it, with the exception of the first movement. I intend shortly, with the consent of my publisher, to destroy the remaining three movements and make a symphonic poem out of this long-winded symphony. I am sure my 'Manfred' would then please the public. I enjoyed writing the first movement, whereas the others were the outcome of strenuous effort, in consequence of which—as far as I remember —I felt quite ill for a time."

Such revulsions of artistic feeling overtook Tschaikowsky on several occasions and in connection with works which have since been held by the world to be among his best and most inspired. He never carried out the intention of turning "Manfred" into a symphonic poem.

The work is dedicated to Mili Balakirew. The first performance in America was given by Theodore Thomas, who produced it at the two hundred and twenty-fifth concert of the New York Philharmonic Society, December 4, 1886. In Chicago, it was brought out by the Theodore Thomas Orchestra in the Eighth Season (1898-1899), during which it was played twice.

I. In the following program (printed in Russian and in French on the fly-leaf of the score) it will be perceived that Tschaikowsky has closely followed Balakirew's suggestions as to the contents of the first movement.

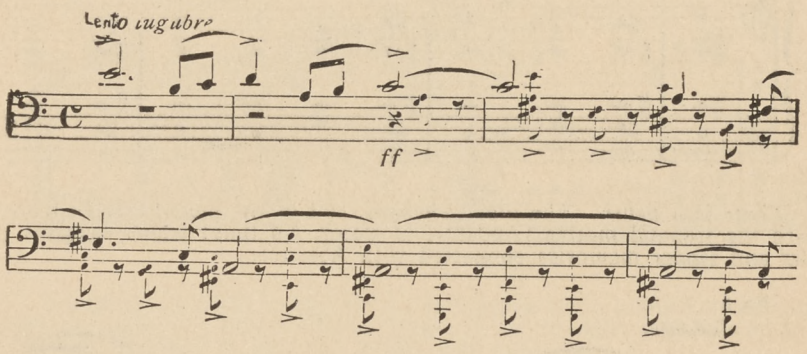
Manfred wanders in the Alps. Tormented by the fatal anguish of doubt, torn by remorse and despair, his soul is the prey of sufferings without name. Neither the occult sciences, whose mysteries he has fathomed, and by means of which the powers of darkness are subject to his will, nor anything in the world can bring him the forgetfulness which alone he covets. The memory of the beautiful Astarte, whom he has loved and lost, gnaws at his heart. Nothing can lift the curse which lies heavily on Manfred's soul, and which unceasingly and without truce delivers him to the tortures of the most grievous despair.

The movement is scored for the following large orchestra: three flutes (piccolo), two oboes, English horn, two clarinets, bass clarinet,

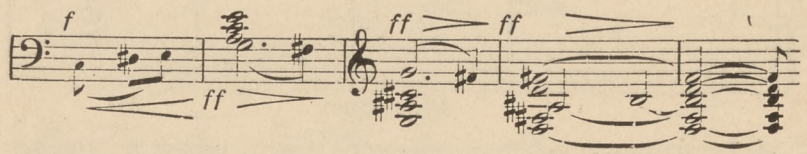
*Max Erdmanndörfer (born 1848) was closely identified with Russian music. Although born and educated in Germany, he was appointed director of the Imperial Musical Society at Moscow in 1882, succeeding Nicholas Rubinstein, and was also a teacher in the Conservatory. In 1885 he returned to Germany, where he conducted the Bremen Philharmonic Concerts for ten years. In 1895 Ermanndorfer directed the symphony concerts at St. Petersburg for one season, and became, in 1896, one of the conductors at the Munich Opera. Tschaikowsky made the conductor's acquaintance in 1882 at Moscow, and recorded his opinion, that while a "good director the Moscow press and public greatly overrate his capabilities." Erdmanndorfer died at Munich in 1905.

three bassoons, four horns, two trumpets, two cornets, three trombones, tuba, three kettledrums, bass drum, cymbals, gong, two harps and strings.

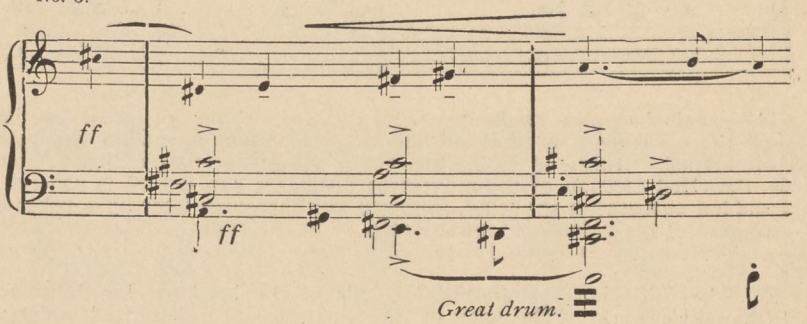
(Lento lugubre, 4-4 time.) The movement opens at once with what may be termed the "Manfred" motive, given to the three bassoons and bass clarinet:

No. 1

Immediately following this appears the following passage:

No. 2.

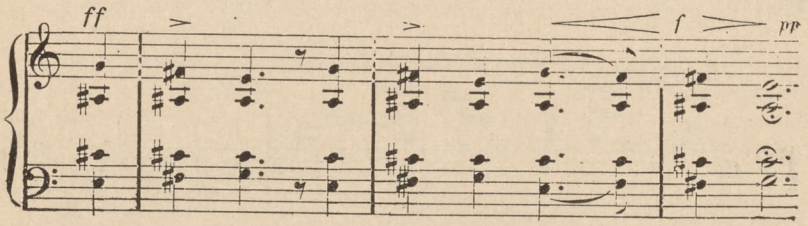


in the first oboe, clarinets, bassoons and horns, representative of Manfred's agonized cry for the mercy of oblivion. There is a third subdivision of the theme, of which much use is made. It begins in the strings, as follows:

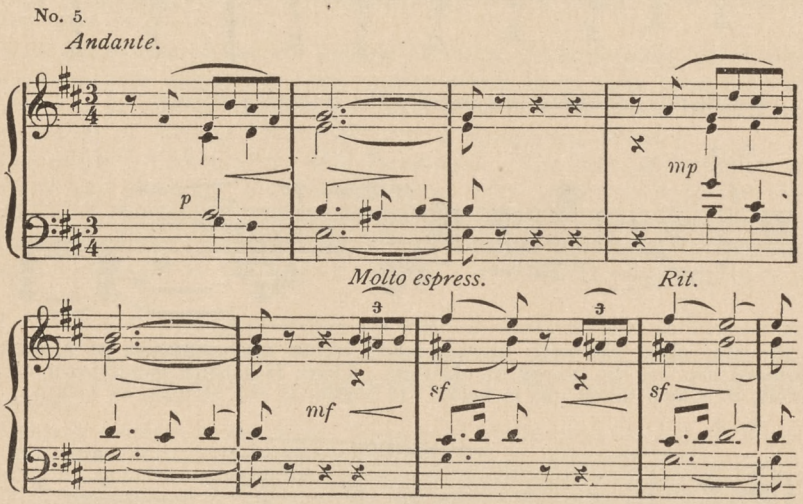
No. 3.

The one hundred and seventy measures which make up the first part of the movement are devoted to the working over of the foregoing material. The frenzied note of tragedy, sounding throughout this division, is, of course, intended to represent Manfred's despair, the futile attempts to bring to his

succor the infernal legions of Arimanes, the Prince of Darkness. At the close of the section the following passage, suggestive of Manfred's agonized cry to Astarte, is heard in the woodwind:

No. 4.



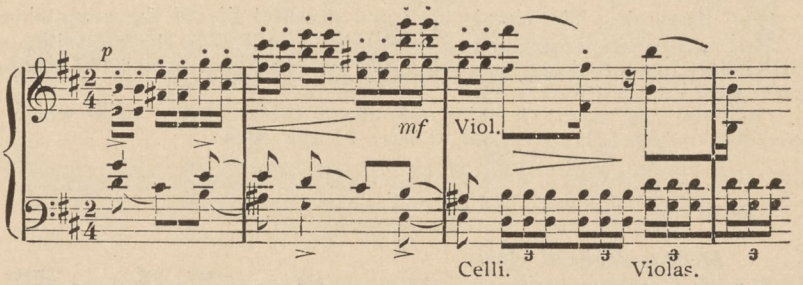
There is a pause. The mood changes, and in the muted strings there is heard the tranquil motive (Andante, D major, 3-4 time) which suggests the calm and tender memories connected with Astarte:

No. 5.

The music becomes gradually more agitated. After a climax has been reached there ensues a general subsidence of emotion as though exhaustion had intervened. Only the violas are heard as this section closes. After a pause, the third division of the movement (Andante con duolo) is ushered in by a sudden outburst in the wind, followed two measures later by a vehement presentation of the "Manfred" motive (No. 1) in the violins, violas and violoncellos. This matter is worked over with furious energy until the movement ends.

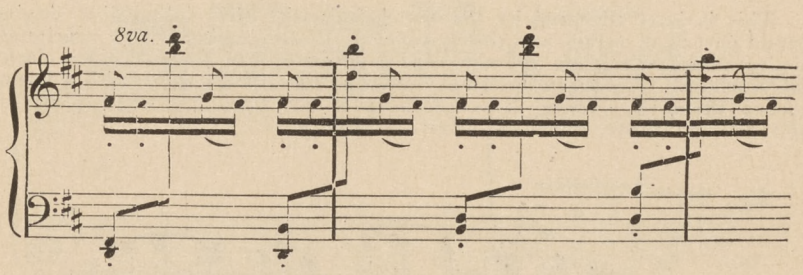
II. The following "programme" stands at the head of this division of Tschaikowsky's work. "The fairy of the Alps appears to Manfred under the rainbow of the mountain torrent."*

*Tschaikowsky made this the second instead of the third movement of the symphony as Balakirew suggested. Its inspiration is derived from Scene II of the second act of Byron's poem.

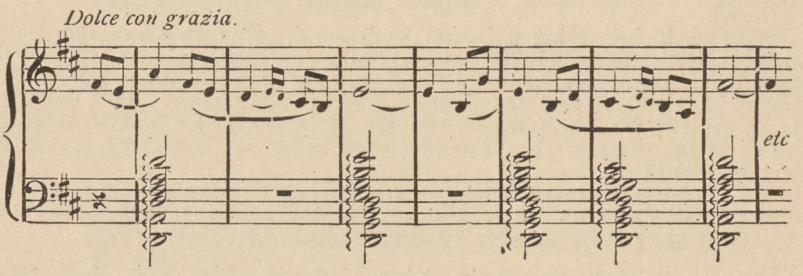
(Vivace con spirito, B minor, 2-4 time.) The opening portion of the movement portrays the waterfall, which Lord Byron, in the journal of his Swiss tour, described as "neither mist nor water, but is something between both; its immense height gives it a wave or curve, a spreading here or condensation there, wondrous and indescribable." It begins as follows:

No. 6.

Following extended treatment of this material there is heard a sharp chord from the harp and horns, with a stroke of the triangle, and the rainbow is revealed. Manfred invokes the Witch, who appears:

No. 7.



The song of the Witch is heard in the melody given to the first violins (D major), accompanied by chords for the harps:

No. 8.

This theme is repeated successively by the clarinet, flutes and violoncellos. At the conclusion of this treatment suggestions of the Manfred motive (No.

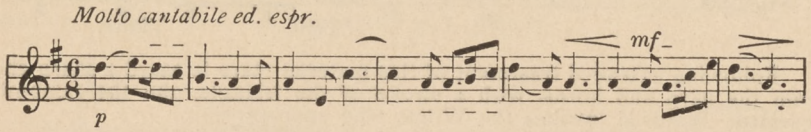
1) make their appearance in the violas and horns. The Witch's song is reheard in the violins with harp accompaniment (C major), and is given development. There is a crescendo, and with a crash in the full orchestra the Manfred motive (No. 1) is called out by the strings. The excitement gradually subsides, and the first part of the movement is given repetition with practically the same instrumentation. A final reference to the Manfred motive is heard in the English horn, and in the clarinet at the close.

III. Pastorale. The simple, free and peaceful life of the mountaineers.

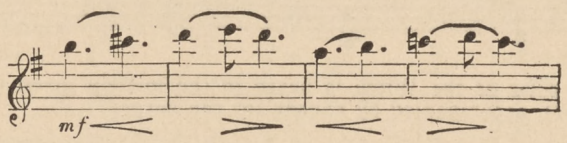
This movement is scored for the same orchestra as the preceding one. The triangle is omitted and its place taken by a bell in A, which the composer directs should be heard as if from a distance.

(Andante con moto, G major, 6-8 time.) This subject, upon which the movement is based, is given out at once by the oboe:

No. 9.



This is later repeated by the woodwind, with the violoncellos singing a second part as in a duet, and the first violins accompanying with a continuously moving figure in triplets. A new idea is given by the English horn, clarinets and bassoons. The music becomes wilder as the strings enter with a strongly marked theme ff. There is a hastening of the time, and the violins bring forward this theme, which is given development:

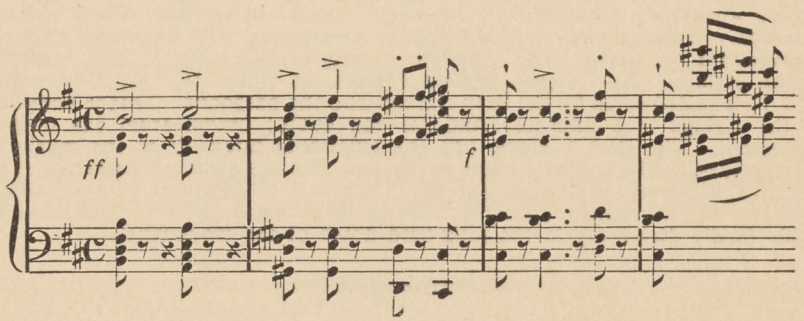
No. 10.

Constantly increasing agitation leads to the appearance of the Manfred motive (No. 1) shrieked out by the trumpets fff. The sound of a bell is heard, the turbulence gradually subsides, and the pastoral opening theme returns in the woodwind and is continued by the strings. Other portions of the movement are reintroduced and the piece comes to an end with softly uttered suggestions of the opening theme, given in succession to the flute, oboe and clarinet.

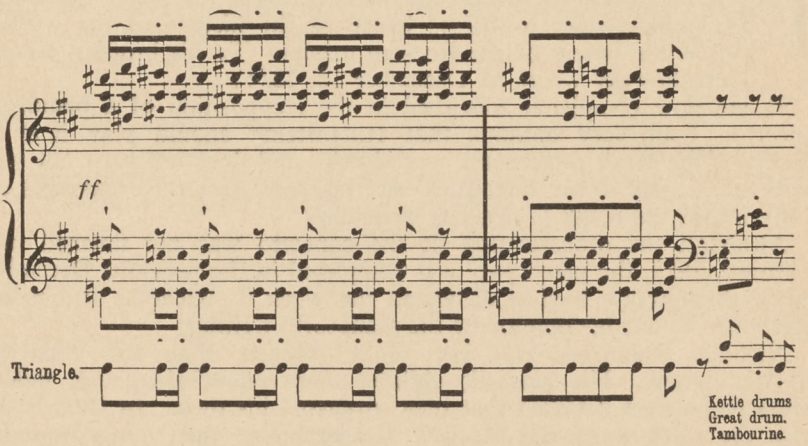
IV. The subterranean palace of Arimanes.* Manfred appears in the midst of a bacchanale.‡ Invocation of the phantom of Astarte. She predicts the end of his earthly misery. Manfred's death.

*Arimanes of Byron's poem is the Ahriman of the Zoroastrian creed. He is, according to the dualistic doctrine of Zoroaster, the personification of all that is evil and malignant, the King of Darkness and of Death, and the eternal enemy of Harmuzd, the creator of Light and Virtue.

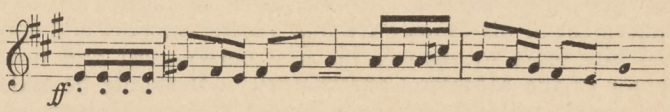
‡There is no reference to a bacchanalian orgy in Byron's poem.

(Allegro, con fuoco, B minor, 4-4 time.) The movement opens at once with the subject of the bacchanale, given to the strings, woodwind and horns:

No. 11.

Seventy-two measures are devoted to the development of this matter, following which a new theme appears:

No. 12.

A second division of this subject, given to the woodwind, is given extensive development. Two bars of quotation will permit of its easy recognition:

No. 13.



The orgy becomes more furious; but eventually its tumultuous excitement is stayed by the appearance (Lento) of the motives connected with

Manfred. After No. 3 has been heard in the strings and later in the woodwind, the opening theme of the bacchanale (No. 11) is given out as a fugato. In the course of its development No. 13 reappears, and the ever-increasing frenzy leads to a climax of furious intensity. There is a pause. The Manfred motive alternates with No. 11. Another pause, succeeding which there is heard part of the Astarte motive (No. 5), interspersed with sweeping glissando passages for the harps. The complete Astarte melody (No. 5) now reappears in the strings. An Allegro section follows in which the Manfred motive (No. 1) is called forth by the bass clarinet and the bassoons. This is continued by the strings in a passage (Andante con duolo) drawn from the opening movement. The time hastens, and the emotional intensity of the music becomes fiercer until the final climax is reached. At this point—illustrative of the death of Manfred—the organ enters. There are suggestions of the opening theme of the movement (No. 11); the mood becomes more tranquil, and the music finally dies away in the long-held notes of the woodwind.

Concerto for Pianoforte No. 1, B Flat Minor, Opus 23.

Peter Iljitsch Tschaikowsky.

Born May. 7, 1840, at Wotkinsk.
Died Nov. 6, 1893, at St. Petersburg.

THE composition of the B flat minor concerto for piano was begun by Tschaikowsky in 1874. Much of the history of the work is told in the letters of the Russian master. To his brother, Anatol, Tschaikowsky wrote on December 13, 1874:

"I am now completely absorbed in the composition of a pianoforte concerto. I am very anxious that Rubinstein* should play it at his concert. The work progresses very slowly, and does not turn out well. However, I stick to my intentions, and hammer pianoforte passages out of my brain; the result is nervous irritability."

Although the orchestration of the concerto was not finished until February, 1875, the piano part was completed in the previous December, and Tschaikowsky, having dedicated the work to Nicholas Rubinstein, determined to ask his opinion of the pianoforte writing.

Nicholas Rubinstein was five years younger than his illustrious brother, Anton. His pianistic abilities were remarkable, and, indeed, Anton Rubinstein declared that they surpassed his own. In 1864 he became the director of the Moscow Conservatory, then newly founded, and two years later Tschaikowsky joined the faculty of the institution as its teacher of harmony and musical history. A warm friendship sprang up between the director and his assistant. "It is no exaggeration to say," wrote Rosa Newmarch‡ "that he was the greatest influence throughout Tschaikowsky's after career. No one, artist or friend, did so much for the advancement of his fame, gave him greater support and appreciation, or helped him more to conquer his first nervousness and timidity than the Director of the Moscow Conservatory." It should be added that in spite of a certain languid, dreamy manner, Nicholas Rubinstein was of a

*It was Nicholas, not Anton Rubinstein, to whom Tschaikowsky referred.

‡"Life and Letters of Peter Iljitsch Tschaikowsky," edited by Rosa Newmarch (an abridgment of Modeste Tschaikowsky's biography of his brother), 1906.

dominating and forceful character. Kashkin tells us that Tschaikowsky "was occasionally irritated by Rubinstein's masterful guidance, and was scolded in return for not being sufficiently docile."

In December, 1874—on Christmas Eve, to be precise—Tschaikowsky took the manuscript of his concerto to the Moscow Conservatory, where he was to meet Rubinstein and his friend, Nicolai Albertowitch Hubert, at that time a teacher of musical theory in the Conservatory. It would seem that Rubinstein was in a querulous mood. He received the composer's performance of the first movement of the concerto in absolute silence; nor did he utter a word until, the work having been played through, Tschaikowsky urged him to give some opinion of its merits or demerits. Rubinstein then burst forth into a torrent of abuse. He found the concerto to be vulgar, trivial, altogether bad, awkward to play, ineffective, utterly worthless. He declared that this passage and that had been stolen; other passages he caricatured on the piano.

Tschaikowsky was deeply wounded. He left the room silently and went upstairs. Rubinstein followed, still insisting upon the impossibility of the composition. He urged the necessity of thorough revision, and promised to perform the work if the changes were made by a certain time. "I shall not change a single note," answered Tschaikowsky, "and the concerto shall be published exactly as it now is." "And this," the Russian master added in a letter to Nadeshda von Meck, "I did."

In explanation of this incident, Kashkin asserts that Nicholas Rubinstein had been piqued because Tschaikowsky had not asked his advice during the composition of the piano part. Although Tschaikowsky does not mention the fact, Kashkin declared that he was a witness of the scene described in the composer's letter. As a result of the quarrel, Tschaikowsky erased the dedication to Nicholas Rubinstein and substituted the name of Hans von Bülow for that of the former pianist. Von Bülow was much pleased, and, on the point of departing for an American tour, he included the concerto in his repertoire, and gave the work its first performance at Boston, October 25, 1875.

Although Tschaikowsky declared that he would and did publish the concerto without altering a single note, he changed his mind when, in 1889, a second edition of the work appeared. But the immediate cause for the appearance of the numerous modifications in the piano part was, it would seem, not due to the suggestions of Nicholas Rubinstein, but to those of Edward Dannreuther, who gave the work its first performance in England, at a Crystal Palace concert, March 11, 1876. This pianist discovered many awkward passages, and he altered them to admit of greater facility and effectiveness in performance. Dannreuther wrote to the Russian master in regard to the liberties he had taken, and Tschaikowsky answered in terms of gratitude for his colleague's interest in the work. "You may be sure," he said, "that I shall follow your suggestions as soon as there arises any question of a second edition of my concerto."

The orchestral portion of the concerto is scored for two flutes, two

oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, three kettledrums and strings.

I. The work opens with a long introduction one hundred and six measures long (Allegro non troppo e molto maestoso. B flat minor and D flat major, 3-4 time). After six introductory measures in the orchestra the real theme of the introductory appears in the strings, one measure after the entrance of the sweeping chords of the solo instrument. At the conclusion of the theme in the strings the piano repeats it with rhythmical modification. This leads to a cadenza for the piano, following which the theme returns again in a unison of all the strings (double basses excepted) with ascending chord passages in the solo part. A short Coda, and some soft chords in the brass lead to the main movement. (Allegro con spirito, B flat minor, 4-4 time). The principal theme is preceded by six measures, similar in rhythmical character, in the piano. The subject commences in the solo instrument, the strings accompanying.* The second theme (Poco meno mosso) appears in the woodwind and horns in A flat major, the piano continuing it. The muted strings bring forward a second section, after which the first reappears. The development works out both principal themes in an extensive orchestral tutti. The piano then follows with a solo section (thirty-eight bars long). There is a long organ point on B in the basses and kettledrums, with imitative passages above it in the solo and orchestra. The two themes are given further development. The Recapitulation of the principal subject is brought forward in broken octave sixteenth notes in the piano (pizzicato chords in the strings). The second theme, now in B flat major, is given to the oboe, with the accompaniment in the stringed instruments. Following repeated chords, fortissimo, heard alternately in the orchestra and piano, an elaborate cadenza is introduced, its material built on the second theme. The Coda makes use of this matter, too; the theme being given employment in the orchestra while brilliant passage work is heard in the solo instrument.

II. (Andantino semplice, D flat major, 6-8 time.) Four prefatory measures (pizzicato in the strings) usher in a simple melody given to the flute. The piano takes this up. Another theme appears in the oboe, clarinets and bassoons—the latter putting in a drone bass. This is also repeated by the solo instrument. The first theme recurs, played by two solo 'cellos with a sixteenth-note figure in the piano. The time changes (Prestissimo, F major), the character of the music suggesting the nature of a scherzo. Twenty-two measures later than this a waltz-like tune is given to the violas and violoncellos. This melody—like that in the first subject of the opening movement—is not entirely Tschaikowsky's. The composer's brother, Modeste, declared that it is the refrain of a French song which he and his brother Anatole used to sing and whistle in their younger days. The piano brings forward a cadenza, following which the first part of the movement returns. The melody of this theme is heard in the solo instrument, a moving figure working against it in the first violins and violas.

III. (Allegro con fuoco, B flat minor, 3-4 time.) The principal theme, pronouncedly national in character, is announced by the piano. Following this an episode is heard in the full orchestra in G flat major, fortissimo. The real second subject comes later in the violins, with a syncopated accompaniment in the horns. This is taken up by the piano, which eventually returns to the principal theme. An episode now occurs, the dotted figure of which it is composed having been already suggested in the woodwind at the close of the previous subject. The orchestra and the solo instrument toss this figure back and forth, but it finally gives place to a rehearing of the first episode,

*This theme is not altogether of Tschaikowsky's creation. The first portion of it is a tune which, sung by a blind beggar at Kamenko, the Russian master heard and determined to turn to account. "It is curious," wrote Tschaikowsky to Nadejda von Meck, May 21, 1879, "that in Little Russia every blind beggar sings exactly the same tune with the same refrain. I have used part of this refrain in my pianoforte concerto."

again fortissimo in the orchestra. There is some development given to the second theme, following which the recapitulation appears—its principal theme in the piano. A long organ point on F (in the basses and kettledrum) with development of previous material, leads to the repetition of the second subject (Molto meno mosso), which is called out triumphantly by the whole orchestra and the solo instrument. A brilliant Coda (Allegro vivo) concludes the work.

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Andante Commodamente
Scherzo
Allegro Moderato
(Second performance in San Francisco)

Concerto for Pianoforte and Orchestra ..... Grieg

Allegro Moderato
Adagio
Allegro Marcato

MISS LERNER

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(a) Ballade, G Minor
(b) Valse, A Flat Major ..... Chopin
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(d) "Campanella" ..... Liszt

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The San Francisco Symphony Orchestra

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The San Francisco Symphony Orchestra

HENRY HADLEY
CONDUCTOR

FOURTH SEASON
1914-1915

Fifth Symphony Concert
FRIDAY AFTERNOON
DECEMBER 11, 1914
AT 3 O'CLOCK
Cort Theatre, San Francisco, Cal.

The San Francisco Symphony Orchestra

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910

FOURTH SEASON 1914-1915

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FIFTH SYMPHONY CONCERT

Friday Afternoon, December 11, 1914, at 3 o'clock

Soloist: TINA LERNER, Pianist

REQUEST PROGRAM

This program arranged by the Conductor from the selections receiving highest number of votes at the concerts of Friday afternoon, October 23, November 6 and 20.

Schubert 1797-1828 ..... Symphony No. 8, B Minor (unfinished)
- Allegro moderato
- Andante con moto

Saint-Saens 1835 ..... Concerto for Pianoforte No. 2, G Minor, Opus 22
- Andante sostenuto
- Allegretto scherzando
- Presto

MISS LERNER

(Intermission)

Debussy 1862 ..... Prelude to "The Afternoon of a Faun"

Tschaikowsky 1840-1893 ..... Two movements from Symphony "Pathetique"
- Allegro con grazia
- Allegro molto vivace

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The Concerts begin at 3 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the Concert is over are requested to do so before the last number begins, in order to avoid inevitable annoyance that comes to those who wish to remain. Women patrons are requested to refrain from putting on hats and wraps until the end of Concert.

A Few Remarkable Tributes

To the Supreme Art of

Tina Lerner

BERLIN

Tina Lerner gave proof of great art.—Lokal Anzeiger, Feb. 1, 1907.

This young and extraordinarily gifted young Russian has fulfilled all the promise of her years as a "Wonderchild."—Lokal Anzeiger, Jan. 17, 1911.

PARIS

A great pianist, Tina Lerner, heard here for the first time, was given a magnificent ovation, an ovation such as is rarely given to piano virtuosi by our public.—Le Figaro, Dec. 22, 1913.

Tina Lerner gave an interpretation of the Grieg concerto which was incomparable for its technical finish, charm and virtuosity.—Le Gaulois, Dec. 23, 1913.

CHICAGO

Tina Lerner made one of the artistic triumphs of the year.—Chicago Examiner, Feb. 8, 1913.

It is possible to claim for Miss Lerner the honor of playing this Tschaikowsky concerto better than it has been given in the Thomas Concerts since Mme. Carreno was heard in it many years ago.—Chicago Daily Tribune, Feb. 8, 1913.

MOSCOW

Tina Lerner played with elegance of style, musicianship and warmth, and a technical perfection which is seldom heard. The performance of the Chopin concerto was of wonderful beauty.—Moskovski Viedomosti, Nov. 6-19, 1911.

NEW YORK

"She has a beautiful touch, as well as the art of phrasing beautifully, not to speak of an easy, graceful way of tripping up and down the scales and through intricate passages as if they were the easiest thing in the world. The most ingratiating thing about her playing yesterday was a mysterious feminine spell she cast over every page of the concerto. Miss Lerner will be sure at all times of a double 'succes de beaute'—one for her looks, the other for her beautiful playing."—Henry T. Finck, in New York Evening Post.

BOSTON

"It is a pleasure to hear Miss Lerner, for she reminds the hearer that the piano is not necessarily an unmusical instrument, one only for the display of digital feats, a test of endurance, a box of megaphonic noises. Under the fingers of Mr. de Pachman or Miss Lerner this much-abused instrument sings melodiously, and passages that serve others only for athletic and vainglorious display, are changing arabesques, ornaments of the finest lacework, fleeting yet remembered thoughts of varied color and rare beauty."—Philip Hale, in Boston Herald.

PROGRAM NOTES :: By Hubbard William Harris

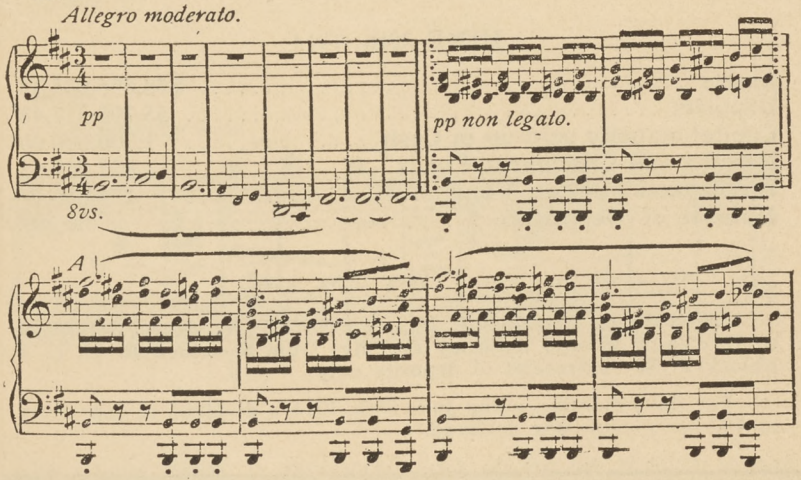
Symphony No. 8
B Minor (unfinished)

Franz Schubert

Born Jan. 31, 1797, at Lichtenthal.
Died Nov. 19, 1828, at Vienna.

SCHUBERT was an early student of Mozart's and Haydn's works, and in his first symphonies are to be discerned certain evidences of the influences of these masters—the movements (in point of number, arrangement, etc.) conforming to Haydn's model. His own individual style becomes established with the beautiful selection we are now to hear, which was composed in 1822 and published in 1867. While Schubert cannot be said to have enlarged the form of the symphony, he was conspicuously original in his method of scoring (particularly in his use of the horns, trombones and woodwinds—as in the B minor and C major symphonies; neither of which, by the way, he ever heard); also in the form of his "adagios," which undoubtedly have influenced later composers considerably in the matter of prolonged and sustained slow movements. Many years ago Liszt said that Schubert was "the most *poetic* musician who ever lived"—a statement which remains as true today as when it was uttered.

The score of the B minor (unfinished) symphony consists of the first and second movements, and nine measures of what was to have been the third (scherzo). The first movement—in B minor, *Allegro moderato* and 3-4 time—opens with a dreamy, mysterious unison passage given out *pianissimo* by the violoncellos and basses in octaves, the violins entering at the ninth measure with a trembling, restless figure which forms the back-ground for the plaintive melody which the oboe and clarinet bring in four measures further on (A):—

No. 1.

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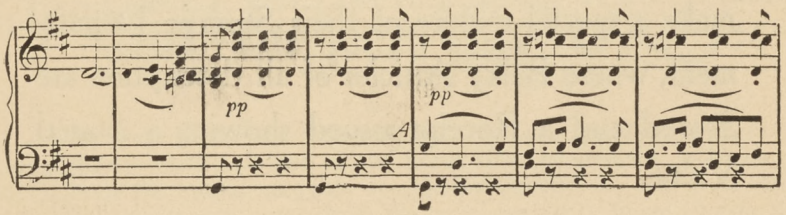
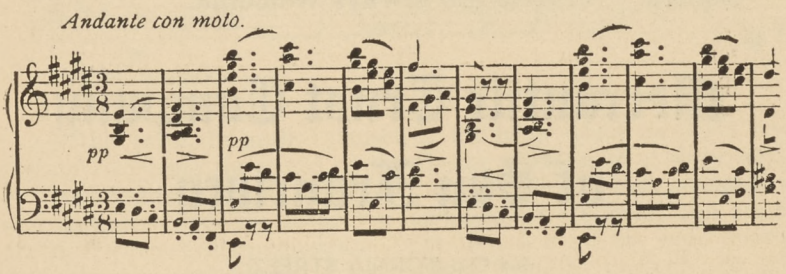
Like the indistinct visions of a dream this wavering, wandering figure continues until—after a long-sustained tone in the bassoons and horns, the sleeper seems to heave a deep sigh of relief as the dream-pictures shift to a pleasanter and more restful vision:—

No 2

This is the second theme—its tender, soothing melody (A) sung by the violoncellos against gently syncopating chords in the violas and clarinets. The development—very extended and ornate, and drawn almost entirely from the opening theme—is followed by the usual recapitulation and a short coda.

The second, and regrettably the last, movement—in E major *Andante con moto* and 3-8 time—like the corresponding movement of the C major symphony, is of great length, and teems with beautiful melody such as seems to have been the very breath of life to Schubert. It opens with the following theme in the strings—punctuated by entrances of the wind instruments:—

No. 3.

The second theme is announced later on by the clarinet against a syncopated string accompaniment:—

"Fast bind, fast find;
A proverb never stale in thrifty mind."

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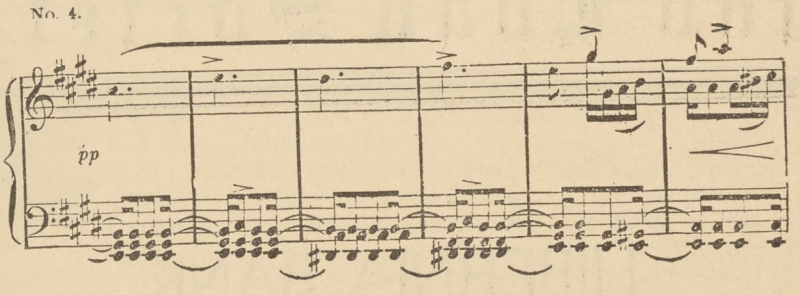
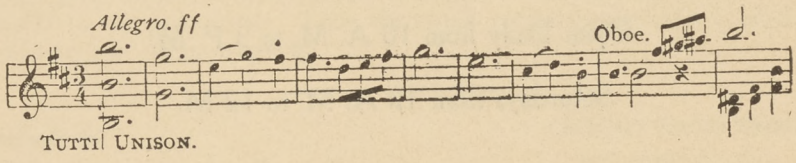

From these materials Schubert built up one of his most beautiful compositions—and also one of the finest slow movements to be met with throughout the entire range of symphonic literature. Genius is stamped on every phrase and every note, so to speak—the charm of the themes themselves and the exalted poise maintained throughout their extended development revealing the hand of the true poet, and gently but irresistibly casting the sweet spell of peace and tenderness over the listener. The movement concludes finally with a brief coda, constructed largely from fragments of the principal theme.

It may be of interest to quote the few measures which form the beginning of the scherzo:—

No. 5.



At this point the author paused in the labor which he never resumed, thereby depriving the world of the closing portions of a work which—as has been beautifully and justly said by another—"for its nameless charm and its power over the listener is undoubtedly his finest and most characteristic orchestral composition. The treatment of the wind instruments throughout in any other composer would be called masterly; to Schubert it seems to have been simply native. So absolutely is the art concealed that the effect is everything and the means nothing. In no other piece of music, perhaps, is the feeling so entirely produced that one has been in communication with the very person of the composer himself."

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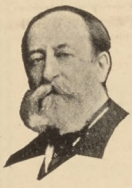
Concerto for Pianoforte No. 2, G Minor, Opus 22.

Camille Saint-Saens

Born Oct. 9, 1835, at Paris.



M. SAINT-SAENS is the author of five pianoforte concertos, of which the one now played is the most familiar. The first movement—in G minor, *Andante sosenuto* and 4-4 time—begins with an unaccompanied solo passage, leading to the entrance of the orchestra *fortissimo;* thence to the statement of the principal theme by the solo instrument. Presently another theme appears—in the pianoforte, which latter enters shortly upon a long-spun climax—*Sempre piu animato e crescendo.* This continues until the original tempo is resumed abruptly as the strings give out the principal theme—offset by brilliant flourishes from the pianoforte, which presently takes up the theme itself. Another elaborate solo cadenza and a coda complete the movement.

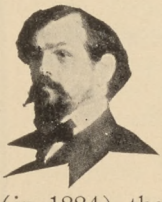
The second movement—in E flat major, *Allegretto scherzando* and 6-8 time—is a sparkling composition in this author's most captivating manner. After a chord from the strings *pizzicato* and some taps from the kettledrums, the solo instrument gives out the tripping first theme, whose development is followed by a more melodious one—first carried by sundry instruments of the orchestra, accompanied by the pianoforte. The further development of these materials (along the lines of the sonata-form) and a short coda bring the movement to a *pianissimo* close.

The last movement (in G minor, *Presto* and 4-4 time) likewise is developed from two themes, both given out by the pianoforte—the first after a few introductory measures, and the second (after an abrupt modulation to A major) over an accompaniment from the horns and wood-winds. These themes are worked out at length in the ensuing free-fantasia, which leads to a "choral"—played by the orchestra, and embellished with an oft-repeated trill-figure (drawn from the second theme) in the pianoforte. Then the usual recapitulation and a brilliant coda conclude the movement.

Prelude to "The Afternoon of a Faun."

(Achille) Claude Debussy

Born August 22, 1862. at St. Germain (France).



AT AN early age Claude Debussy entered the Paris Conservatoire—where he was the pupil of Marmontel in pianoforte-playing, of Lavignac in harmony, and of Guiraud in composition. Here he quickly manifested his unusual talents—capturing the first medal for solfège in 1876 (when but fourteen years old), the second prize for pianoforte-playing in 1877, and finally (in 1884) the first *Grand Prix de Rome*—with the cantata "L'Enfant Prodigue," which the judges pronounced one of the most interesting

Special Symphony Concert

(Not included in Subscription Series)

SUNDAY, DECEMBER 13

Cort Theatre, 3 P. M.

San Francisco Symphony Orchestra

HENRY HADLEY, Conductor

AND

TINA LERNER

The Beautiful Russian Pianist

PROGRAM

1. Symphony, No. 1 G Minor ..... Kalinnikow
   Allegro moderato
   Andante commodamente
   Scherzo
   Allegro moderato

   (Second Performance in San Francisco)

2. Concerto for Pianoforte and Orchestra ..... Grieg
   Allegro moderato
   Adagio
   Allegro marcato

MISS LERNER

(Intermission)

3. "Liebestraum" ..... Liszt

4. Piano Solos by Miss Lerner:
   (a) Ballade, G Minor
   (b) Valse, A Flat Major ..... Chopin
   (c) "Hark, Hark the Lark" ..... Schubert-Liszt
   (d) "Campanella" ..... Liszt

5. Overture, "Le Carnaval Romain" ..... Berlioz

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works heard at the institute in many years. Following his return from Rome Debussy fulfilled his term of military service, since when he has resided in Paris as composer, musical litterateur and pianist. He is the author of many works of various kinds—among which may be mentioned (in addition to the selection now played and the prize-cantata named above) "La Demoiselle Elue"—for soprano and alto soli, women's chorus and orchestra (founded on Rosetti's "Blessed Damozel" and composed during his sojourn in Rome); the five-act lyric drama "Pelléas et Mélisande" (after Maeterlinck—composed in 1893-'95 and produced with conspicuous success at the Opéra Comique on April 30, 1902); a "Fantaisie" for pianoforte and orchestra; "Trois Nocturnes" for orchestra; two dances—"Danse Sacrèe" and "Danse Profane," for harp or pianoforte and orchestra; three sketches for orchestra—"La Mer;" a string quartet, numerous pianoforte pieces and songs, etc., etc.

The unique selection we are now about to hear was written in 1892 and played for the first time at Paris on December 23, 1894—at a concert of the National Society of Music. It was inspired by an "églogue" by Stèphane Mallarmè (1842-'98)—a curious bit of word-painting which it is not necessary to quote here in detail, and which Mr. Edmund Gosse has described in the following words:—

". . . . . A faun—a simple, sensuous, passionate being—awakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid train' of notes from his own flute? He cannot tell. Yet surely there was, there is, an animal whiteness among the brown reeds of the lake that shines surely out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep. . . ."

M. Debussy's composition is a comparatively small and lightly-scored movement—of a uniquely picturesque and capricious character, and withal so free in point of both form and contents as to elude ordinary technical analysis. It may be described best, therefor, as a rhapsodical sort of effusion in which the composer seeks apparently to transport his listener into the fantastic and "atmospheric" *milieu* conceived by the poet. However, it may be said with propriety that the principal thematic element is the rambling tune played at the start by the solo flute—to be developed freely forthwith, in one way or another, in combination with sundry picturesque counter-materials.

Presently the movement becomes more animated, leading shortly to the appearance of a new theme of a sustained and melodious nature (in the wood-winds—with a quick response from the strings) sundry pendent developments leading thence to the reappearance of the rhapsodical opening theme, now more languorous than before—after which the "picture" dissolves rapidly.

PROGRAM NOTES :: By Felix Borowski

Symphony No. 6 (Pathetic) B Minor, Opus 74

Peter Iljitsch Tschaikowsky

Born May 7, 1840, at Wotkinsk.
Died Nov. 6, 1893, at St. Petersburg.

TSCHAIKOWSKY composed, or sketched, a sixth symphony before the "Pathetic" symphony in B minor came into existence. The sketches for this work were made on the voyage from America to Hamburg in the spring of 1891. It would appear that much of the composition was brought into existence; but in one of those periods of depression, or doubt in his own genius as a creator, Tschaikowsky destroyed his work. ". . . . The symphony is only a work written by dint of sheer will on the part of the composer; it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrecovable." Thus the Russian master wrote to Davidow in December, 1892.

In February, 1893, the first mention of the "Pathetic" symphony occurs in a letter written by Tschaikowsky to his brother, Anatol. He alludes to it as wholly occupying his thoughts. "I believe," said the composer, "that it comes into existence as the best of all my works." We hear more of the symphony in a letter written the following day to Davidow. This communication is important enough to warrant the fullness of the following quotation:

"I must tell you how happy I am about my work. As you know, I destroyed a symphony which I had partly composed and orchestrated in the autumn. I did wisely, for it contained little that was really fine—an empty pattern of sounds without any inspiration. Just as I was starting on my journey (the visit to Paris in December, 1892) the idea came to me for a new symphony. This time with a program; but a program of a kind which remains an enigma to all—let them guess it who can. The work will be entitled 'A Program Symphony' (No. 6). This program is penetrated by subjective sentiment. During my journey, while composing it in my mind, I frequently shed tears. Now that I am home again, I have settled down to sketch out the work, and it goes with such ardor that in less than four days I have completed the first movement, while the rest of the symphony is clearly outlined in my head. There will be much that is novel as regards form in this work. For

instance, the Finale will not be a great Allegro, but an Adagio of considerable dimensions. You can imagine what joy I feel at the conviction that my day is not yet over, and that I may still accomplish much. Perhaps I may be mistaken, but it does not seem likely. Do not speak of this to any one but Modeste."

Yet the composition of the symphony was not managed with the celerity which Tschaikowsky speaks of in the letter previously quoted. In August, 1893, Tschaikowsky speaks of sitting all day over two pages, and of the difficulty which the orchestration brings to him. In this same month he writes to his favorite nephew, Davidow,* that the symphony is quite the best, and particularly the most sincere of any work he had written. "I love it," said Tschaikowsky, "as I have never loved any of my musical offsprings before."

The symphony was composed at Klin, a two-storied country house with a pretty garden around it, and the high road to Moscow passing through the woods by which the dwelling was surrounded. Tschaikowsky found rest and contentment in this secluded spot; but on October 19, 1893, he left Klin never to return. Did Tschaikowsky have any premonition that he was viewing for the last time the surroundings that he loved? Was the symphony to him the testament of death that the Requiem was to Mozart? It is certain that some such feeling was uppermost in his mind as Tschaikowsky passed out with his work en route to St. Petersburg. As the train sped through Frolovskoe, and the churchyard with its vista of little gleaming stones came into view, Tschaikowsky pointed out the place and said, "I shall be buried there, and people will point out my grave as they go by." Moreover, he repeated to Taneiew his desire to find a last resting place in the tranquil field of death that he had passed.

And so, in no apparent mood of sadness, but in a spirit of resignation to anything that Fate might bring, Tschaikowsky went on to the capital. The Sixth Symphony was to be produced October 28. At the rehearsals the work seemed to make no particular impression on the players, and Tschaikowsky, whose gentle soul was abnormally sensitive to outward influences, felt despondent as to the outcome of the concert. If he had any fears that his work would fail to win the triumph he expected, the result showed that those fears were justified. The symphony gained only a moderate success. It was applauded, and Tschaikowsky was recalled; but of the extraordinary enthusiasm, the deeply moved feeling that later the symphony aroused there was but little evidence at the first production.

The morning after the concert Tschaikowsky decided to send his work to the publisher, Jurgenson, of Moscow. He could not, however, decide upon a title. The name "program symphony" had been abandoned. Modeste, the composer's brother, suggested "Tragic Symphony." Tschaikowsky was not pleased either with this. Modeste left the room while his brother was still in a state of indecision. Suddenly the word "pathetic" occurred to him and Modeste turned back to suggest it to his brother.

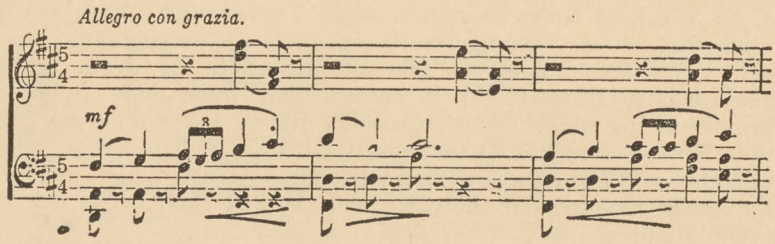
*The "Pathetic" symphony is dedicated to him.

"I remember as though it were yesterday," said Modeste, in his biography of the composer, "how my brother exclaimed, 'Bravo, Modeste! Splendid! Pathetic!' Then and there he added to the score the title by which the symphony has always been known."

On November 1st Tschaikowsky went to a performance of Ostrowsky's play, "A Warm Heart." There was a discussion in the dressing room of the actor Warlamow concerning spiritualism. The actor in his jesting way protested against "those abominations which reminded one of death." "There is plenty of time," laughed Tschaikowsky, "before we have to reckon with this snubnosed horror; it will not come to snatch us just yet! I feel that I shall live a long time." But the Russian master boasted overmuch. Five days later he was dead.

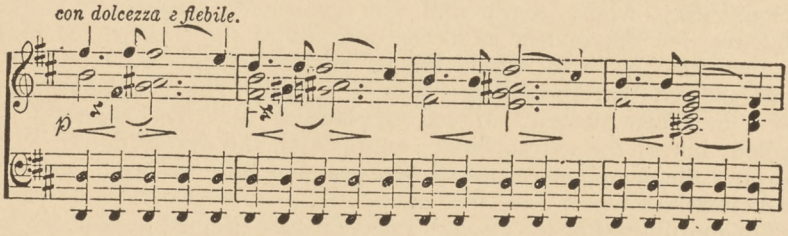
II. (Allegro con grazia, D major, 5-4 time.) The theme commences at once in the violoncellos, as follows:

No. 4



The whole first portion of the movement is built on this material. The Trio brings a new theme in the first violins and 'cellos on an organ-point consisting of repeated D's in the bassoons, basses and kettledrums.

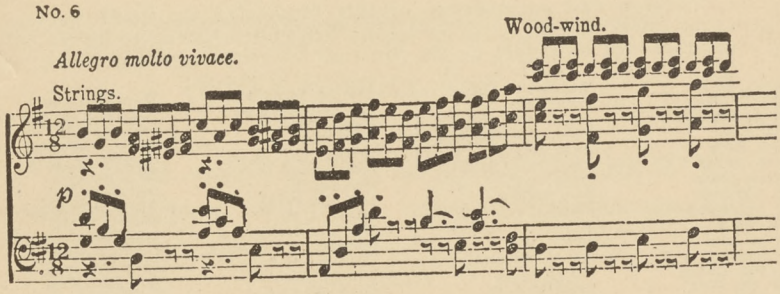
No. 5



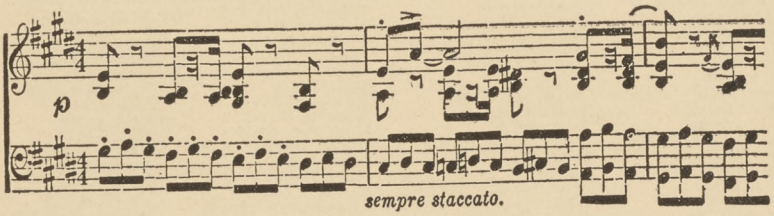
This organ-point is forty measures long. After sundry attempts in the wind to return to the subject of the first part, it finally reappears in the violins and violoncellos. There is a coda, based, like the Trio, on an organ-point.

III. (Allegro molto vivace, G major, 12-8 (4-4) time.) The movement opens with the light figure heard alternately in the strings and woodwind, a subject which is given extensive development.

No. 6



In conjunction with this there is presented by various wind instruments a figure of march-like character, which eventually appears as a definite theme put forward in E major by the clarinet with the triplet figure dancing beneath it in the lower strings. A small portion is quoted:

No. 7

There is development of this material, following which the first portion of the movement returns. The march-like figure is again continually suggested. It grows in intensity; there are furious scale passages thrown at each other by the strings and wind, and the march theme is shouted forth triumphantly by the full orchestra. This material is persistently employed to the end of the movement.

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HENRY HADLEY
CONDUCTOR

FOURTH SEASON
1914-1915

Sixth Symphony Concert
FRIDAY AFTERNOON
JANUARY 8, 1915
AT 3 O'CLOCK
Cort Theatre, San Francisco, Cal.

The San Francisco Symphony Orchestra

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FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910

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SIXTH SYMPHONY CONCERT

Friday Afternoon, January 8, 1915, at 3 o'clock

PROGRAM

Brahms ..... Symphony No. 3, Opus 90
1833-1897

Allegro con brio
Andante
Poco allegretto
Allegro

(Intermission)

Volkmann ..... Serenade No. 3, D Minor, for String Orchestra, Opus 69
1815-1883

Larghetto non troppo—Andante espressivo
Prestissimo
Allegro non tanto—Andante espressivo
Violoncello Obbligato by Mr. Arthur Hadley

Rimsky-Korsakoff ..... Suite, "Scheherazade," Opus 35
1844-1908

I. The Sea and Sindbad's Ship
II. The Narrative of the Kalandar Prince
III. The Young Prince and the Young Princess
IV. Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by the Bronze Statue of a Warrior. Conclusion

HENRY HADLEY, Conductor

SPECIAL NOTICE

The Concerts begin at 3 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the Concert is over are requested to do so before the last number begins, in order to avoid inevitable annoyance that comes to those who wish to remain. Women patrons are requested to refrain from putting on hats and wraps until the end of Concert.

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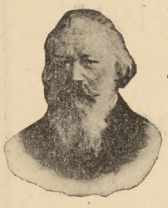
PROGRAM NOTES :: By Felix Borowski

Symphony No. 3, F. Major, Opus 90.

Johannes Brahms

Born May 7, 1833, at Hamburg
Died April 3, 1897, at Vienna



BRAHMS wrote much of his third symphony in 1882, but the work was finished in the summer of 1883, at Wiesbaden. The first hearing of the symphony was in an arrangement for two pianos played by Brahms and Ignaz Brüll at Ehrbar's piano house in Vienna. The first production of the work in the orchestral form in which, of course, it was originally conceived and written, took place December 2, 1883, at a Philharmonic concert in Vienna directed by Hans Richter. "The performance was," said Max Kalbeck, "a veritable triumph for the composer, various daily papers and periodicals asserting that not only did it far outshine its predecessors, but also that it was the best thing Brahms had ever produced. Brahms was exceedingly annoyed by this extravagant and unjust praise, especially as it raised expectations which he thought could not be fulfilled."

The second performance of the symphony took place at Berlin, January 4, 1884, and, like that in the Austrian capital, was enthusiastically received. On January 18 Brahms conducted the work himself at Wiesbaden, where it had been composed. The symphony was published in 1884.

The first performance in England was given under Richter, in London, May 12, 1884, and it was brought out for the first time in America on the 24th of the following November, at one of Mr. Van der Stucken's Novelty Concerts, New York. Mr. Theodore Thomas played the third symphony in the first season of the concerts of the Theodore Thomas Orchestra—then the Chicago Orchestra—and it has been replayed in the concerts of twelve later seasons.

The symphony is scored for three flutes, two oboes, two clarinets, two bassoons, double bassoon, four horns, two trumpets, three trombones, kettledrums and strings.

I. (*Allegro con brio,* F major, 6-4 time.) Although the principal theme does not actually begin until the third measure the upper part of the three preceding chords plays an important part in the unfolding of the music. The first subject is thus announced:

PROGRAM FOR NEXT CONCERT

SEVENTH CONCERT
FRIDAY AFTERNOON, JAN. 22, 1915
AT 3 O'CLOCK

Soloist: ELEONORA de CISNEROS
(Mezzo-Soprano)

PROGRAM

Goldmark.....Symphony No. 1, "The Rustic Wedding," Opus 26

Wedding March with Variations
Bridal Song
Serenade
In the Garden
Dance

Saint-Saens.....“Amour Viens Aider” from “Samson et Dalila”

MADAME DE CISNEROS

Intermission

Hadley.....Tone-Poem “Salome,” Opus 55
After the Tragedy by Oscar Wilde
(First Time in San Francisco)

Tschaikowsky.....Aria—“Farewell ye Hills” from “Joan of Arc”

MADAME DE CISNEROS

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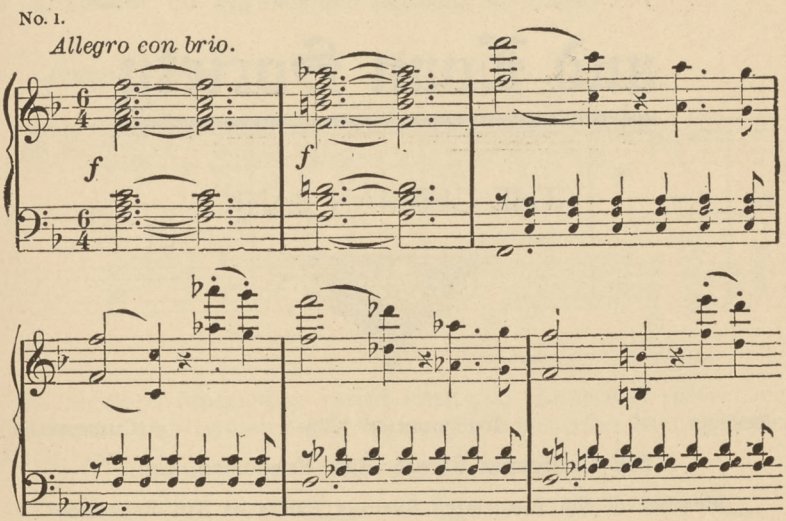
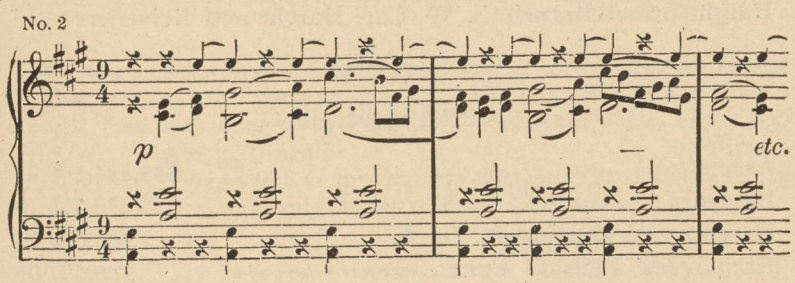

Compare the bass commencing in the third measure of the quotation with the melody of the preceding chords just referred to. A subsidiary idea, more tranquil, appears in the violins and 'cellos, leading into the second theme, set forth in A major, 9-4 time, by the clarinet and bassoon.

No. 2



The time changes again to 6-4, the oboe giving out the three "motto" notes which opened the movement. The first part closes in A minor and is then given repetition. The Development works out both themes, the "motto" being also heard in the horn and oboe. The Recapitulation begins with the three chords which had opened the movement, the principal subject proper appearing as before, in the violins. The second theme, now in D major, is again given to the clarinets and bassoons. A modulation leads to F major, in which key an elaborate coda closes the movement.

The German Savings and Loan Society

(THE GERMAN BANK)

Savings Incorporated 1868 Commercial

526 California Street, San Francisco, Cal.

Member of the Associated Savings Banks of San Francisco

The following Branches for Receipt and Payment of Deposits only:

Mission Branch, S. E. Corner Mission and 21st Streets.
Richmond District Branch, S. W. Cor. Clement and 7th Ave.
Haight Street Branch, S. W. Cor. Haight and Belvedere.

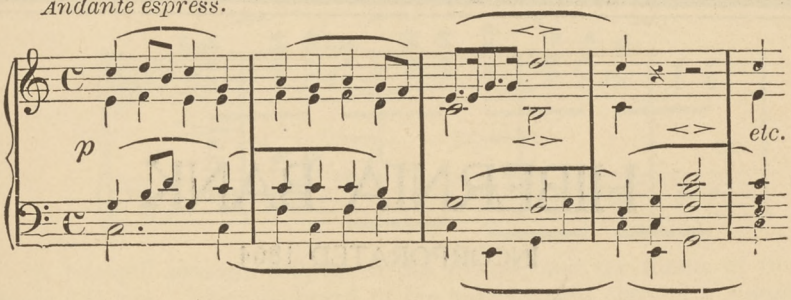
DECEMBER 31, 1914

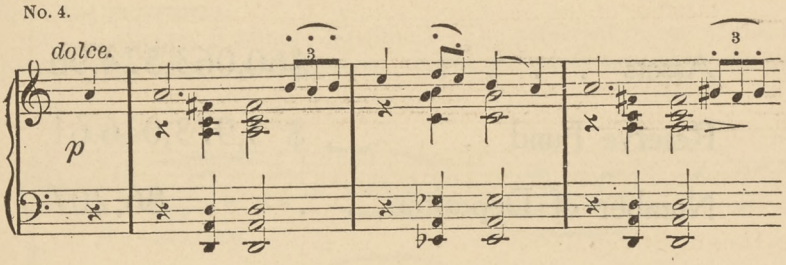
Assets	$58,584,596.93
Deposits	55,676,513.19
Reserve and Contingent Funds	1,908,083.74
Employees' Pension Fund	188,521.05
Number of Depositors	66,442

Office Hours: 10 o'clock A. M. to 3 o'clock P. M., except Saturdays to 12 o'clock M. and Saturday evenings from 6 o'clock P. M. to 8 o'clock P. M. for receipt of deposits only.

For the 6 months ending December 31, 1914, a dividend to depositors of 4% per annum was declared.

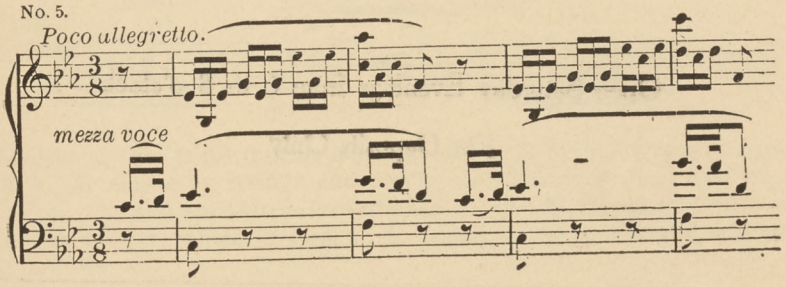
II. (*Andante,* C major, 4-4 time.) The subject is given out in four-part harmony by the clarinets and bassoons, as follows:

No. 3.

The theme is repeated in varied form and the second subject enters in the clarinet and bassoon and is taken up five measures later by the oboe and first horn.

No. 4.

The strings and woodwind answer each other in a two-measure phrase, and a variation of the opening measure of the first theme follows, the movement finally coming to a close with a tranquil coda, based on the material of the principal theme.

III. (*Poco Allegretto,* C minor, 3-8 time.) The movement opens without introduction with this theme in the violoncellos:

No. 5.



The Hibernia Savings and Loan Society

HIBERNIA BANK

INCORPORATED 1864

Corner of Market, McAllister and Jones Streets

Assets	$60,063,574.98
Reserve Fund	$ 3,973,016.61
Number of Depositors, ...	86,207

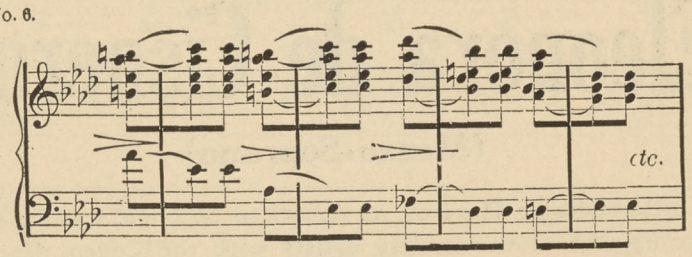
Open Daily from 10 A. M. to 3 P. M.

Saturdays from 10 A. M. to 12 M.

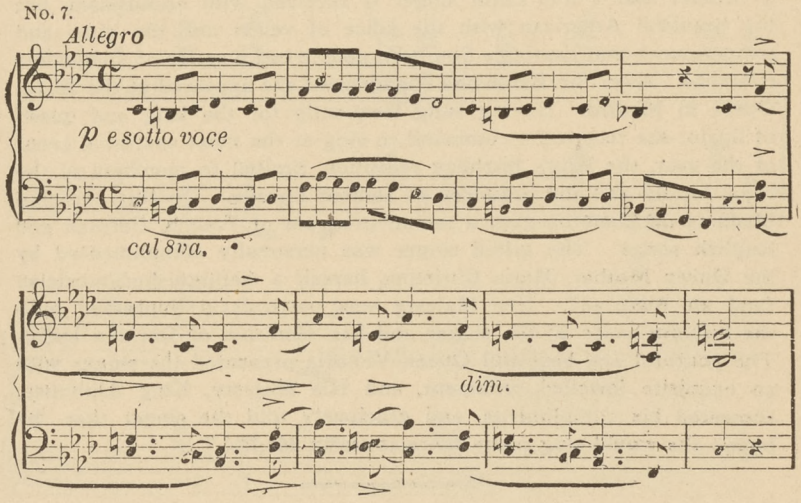
Open Saturday Evenings from 6 to 8 o'clock

For Deposits Only

After twelve measures, the theme is taken up by the first violins and still later by the flutes, oboes and horns in octaves. The trio then follows in A flat major, its subject being given out by the woodwind:

No. 6.

A tranquil passage follows in the strings, and the theme of the trio again appears. There is heard in the bassoon and clarinet a suggestion of the three first notes of the movement, a long pause on E flat, and the first part returns with the melody in the horn instead of the violoncellos, as before. The theme is taken up by the oboe, and, for the third time, by the first violins and violoncellos. A coda, fourteen measures long, closes the movement.

IV. (*Allegro,* F minor, 2-2 time.) The principal theme of the finale opens in the strings and bassoons. Eight measures are given quotation:

No. 7.

The woodwind takes up this material and a hymn-like theme is presented in A flat major by strings and wind. A forceful passage is then given out by the full orchestra (trombones excepted), leading to the second subject proper, which is sung in C major by the horns and violoncellos, as follows:

Soloist Next Friday Concert

January 22, 1915, at 3 p. m.

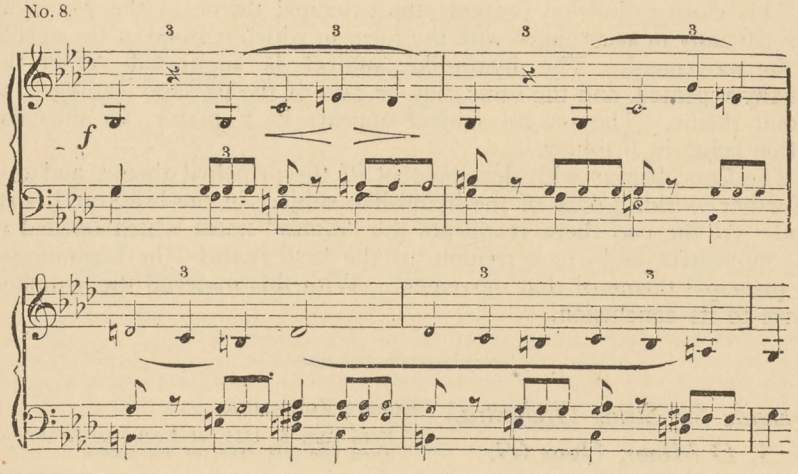
Eleonora de Cisneros

(Mezzo-Soprano)

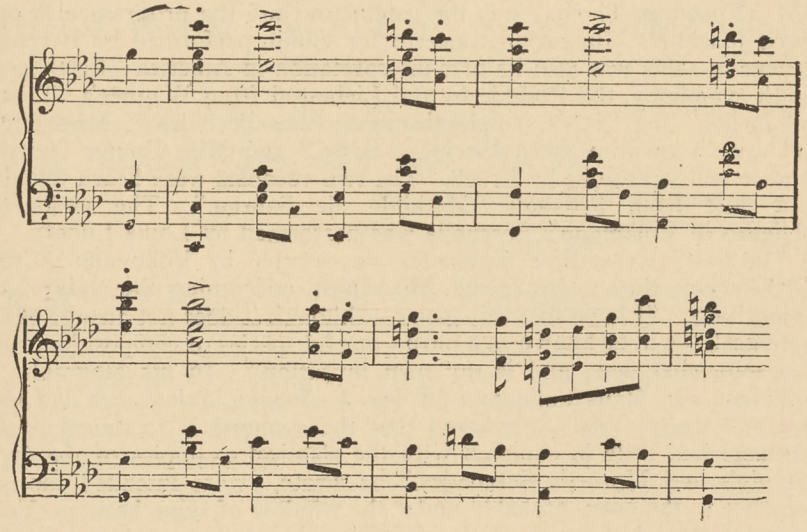
Eleonora de Cisneros, an American by birth, was for four seasons one of the leading artists with the Covent Garden Opera Co., London, four seasons with the Royal Opera Co., La Scala, Milan, two seasons with the Hammerstein Opera Co., Manhattan Opera House, New York, two seasons with the Chicago-Philadelphia Opera Co., and has appeared in all of the principal Opera houses in Europe.

Last winter Madame de Cisneros filled an engagement at the Liceo of Barcelona, appearing in revivals of "Le Prophete" and "Orfeo." The public of that opera-loving city is most exacting. It is seldom that a non-Latin singer is received with enthusiasm, but the beautiful American with the voice of velvet and the glow and temperament that captivate Southern people had a series of unequalled triumphs. After the Barcelona engagement she appeared at the Royal Opera in Madrid. Having sung frequently for the king and queen of Spain, she received a command to sing at the most exclusive event of the year, the king's birthday reception, limited to members of the royal family and the grandees of ancient lineage. On this occasion Madame de Cisneros gave a recital program of French, German and English songs. The gifted singer was personally complimented by the Queen Mother, Maria Christina, herself a distinguished musician (and an Austrian). Her Majesty was particularly impressed with the luscious voice of the singer and her rendition of German leider. The youthful and beautiful Queen Victoria presented the singer with an exquisite jewelled ornament, and His Majesty, King Alphonso, showered his compliments, and graciously told the singer that "he hoped she would sing many more times in Madrid."

MAIL ORDERS with checks to Frank W. Healy, Manager, filled in advance of Window Sale and as near desired location as possible.

No. 8.

This theme is, in its turn, followed by the following subsidiary one shouted forth by the full orchestra:

No. 9.



The Development is concerned with the opening theme, but the space devoted to actual working out of this material is limited. Yet the Recapitulation is employed for the purposes of development as well as for that of repetition.

This closing division presents the principal theme in the woodwind, only partially in accordance with the form in which it stood at the opening of the movement. The hymn-like subject is suggested rather than actually repeated, and the same may be said of the passage leading to the second theme. The second subject appears in F major, its subsidiary section being in F minor.

The Coda begins with development of the principal theme, and there is further working over of the hymn-like subject in the brass and woodwind. At the end there reappears the "motto" notes which opened the first movement and—in a tremolo of the first violins—the beginning of the principal theme of that movement. With this material the symphony comes to its conclusion.

Serenade for String Orchestra, No. 3, D Minor, Opus 69.

Robert Volkmann

Born Apr. 6, 1815, at Lommatzsch (Saxony)
Died Oct. 30, 1883, at Budapesth

VOLKMANN'S D minor Serenade for string orchestra—the third of a set of three similarly named works—was written in 1870 and brought out for the first time at a concert of the Hamburg Philharmonic Orchestra in the autumn of 1871. It was first played in America at a concert of the Brooklyn Philharmonic Society, January 10, 1874. Theodore Thomas was the conductor, and the program also contained Joachim's Hungarian concerto for violin, performed by Bernhard Listemann—this was also its first interpretation in America—Beethoven's eighth symphony, the Prelude to and Liebestod from Wagner's "Tristan und Isolde," and Liszt's symphonic poem, "Les Preludes." Miss Jennie Bull sang a cavatina from Piccini's "Saffo," and Miss Emma Thursby, a theme and variations by Proch. The two vocalists were heard together in a duet from Rossini's "Mathilde de Sabran." The violoncello obbligato in Volkmann's Serenade was performed by Louis Lubeck.

The first of the three Serenades was written by Volkmann in 1869 and he wrote thus to his friend, Heckenast, concerning the style of the composition: "I hope that this *genre*—although it does not answer to the name itself—will be known as a most grateful species of composition, since it is somewhat new, and is my own invention." In his biography of Volkmann, Dr. Hans Volkmann (*Robert Volkmann, Sein Leben and seine Werke*, Leipzig, 1903), remarked that the composer's treatment of the Serenade had little in common with the classical examples of the form. "Haydn's and Mozart's Serenades," he wrote, "were intended for performance in the open, probably under the window of some beauty. Volkmann intended his for concert pieces." The author states, too, that Brahms had had a somewhat similar conception of the Serenade when he wrote his examples of the form, but he adds that Volkmann did not know the two Serenades, opus 11 and opus 16, which Brahms had published in 1860. It is stated also in the book, from which these quotations

have been drawn, that certain peculiarities in Volkmann's D minor Serenade, which, according to some critics, were drawn from Southern Slavonic folk-songs, were in reality his own property, and that similar peculiarities of melody are to be observed in his B flat minor trio and in his violoncello concerto.*

The third Serenade—dedicated to Dr. Carl Jurenak, of Budapesth—contains an important part for a solo violoncello. It opens (Larghetto non troppo, D minor and major, 4-4 time) with a theme for the solo violoncello. Eleven measures later the other instruments enter with a continuing theme, and the solo returns with the original melody. This section leads without pause into another (Andante espressivo, D major, 4-4 time), the solo violoncello giving out the subject. There is a passage for the violoncello unaccompanied—the opening theme of the work occurring at the close—and this is followed by Prestissimo, 9-8, in its turn, being succeeded by a second passage, quasi improvisando, for the violoncello alone. There is another change of time and key (Allegro non tanto, A major, 3-4) and an extended section is followed again by the violoncello quasi improvisando

The material of the Andante espressivo returns, and there occurs at the close a final reminiscence of the opening subject of the work.

*The B flat minor Trio for piano, violin and violoncello, Opus 5, had been written in 1850. The violoncello concerto, Opus 33, was composed five years later.

PROGRAM NOTES :: By Philip Hale

"Scheherazade," Symphonic Suite after "The Thousand Nights and a Night," Op. 35.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June 21, 1908, at St. Petersburg.)

MRS. ROSA NEWMARCH, in her biographical sketch of Rimsky-Korsakoff, says that "Scheherazade" was composed in 1888.

The suite, dedicated to Vladimir Stassoff, is scored for one piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar,† persuaded of the falseness and the faith-

*This date is given in the catalogue of Belaieff, the late Russian publisher. One or two music lexicons give May 22.

†Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

lessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade‡ saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

" I. The Sea and Sindbad's Ship.

" II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Young Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze‡ Warrior. Conclusion."

This programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvelous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars

‡Shahrázad (Persian), "City-freer," was in the older version Scheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

‡"Bronze" according to Rimsky-Korsakoff; but the word should be brass, or yellow copper.

with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

* * *

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.' "

I. The Sea and Sindbad's* Ship

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by some the Sea motive, by others the Sindbad motive. It is proclaimed immediately and heavily in *fortissimo* unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the

*"The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B. C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travelers' tales of an immense variety and extracts from Al-Idrisi, Al-Kazwini, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aeronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance or Kámarupa, translated by Francklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediaeval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. Put the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, "Remarks on the 'Arabian Nights' Entertainment,' in which the origin of Sindbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).

Scheherazade motive, *Lento,* 4-4, played by solo violin against chords of the harp. Then follows the main body of the movement, *Allegro non troppo,* E major, 6-4, which begins with a combination of the chief theme, the Sea motive, with a rising and falling *arpeggio* figure, the Wave motive. There is a *crescendo,* and a modulation leads to C major. Woodwind instruments and 'cellos *pizz.* introduce a motive that is called the Ship, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the Sea motive is heard from the horn between the phrases, and a solo 'cello continues the Wave motive, which in one form or another persists almost throughout the whole movement. The Scheherazade motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the Sea motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakoff in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. The Story of the Kalandar*-Prince

The second movement opens with a recitative-like passage, *Lento,* B minor, 4-4. A solo violin accompanied by the harp gives out the Scheherazade motive, with a different cadenza. There is a change to a species of *scherzo* movement, *Andantino,* 3-8. The bassoon begins the wondrous tale, *capriccioso quasi recitando,* accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, *un poco piu animato.* The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an *Allegro molto* follows, derived from the preceding fanfare, and leads to an orientally colored *intermezzo.* "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the Scheherazade motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, *con moto,* 3-8, which is developed, with a few interruptions from the Scheherazade motive. The whole ends gayly.

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*The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

III. The Young Prince and the Young Princess

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, *Andantino quasi allegretto,* G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, *Pochissimo piu mosso,* B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while 'cellos (later the bassoon) have a sentimental counter-phrase.

IV. Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . . The city of palaces and government offices, hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvelous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay."*

Allegro moto, E minor, 6-8. The Finale opens with a reminiscence of the Sea motive of the first movement, proclaimed in unisons and octaves. Then follows the Scheherazade motive (solo violin), which leads

*For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city today is a singular eruption that breaks out on all foreign sojourners.

to the fete in Bagdad, *Allegro molto e frenetico,* E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the Sea motive, and it is soon interrupted by Scheherazade and her violin. In the movement *Vivo,* E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.†

Or, sailing to the Isles
Of Khaledan, I spied one evenfall
A black blotch in the sunset; and it grew
Swiftly. . . . and grew. Tearing their beards,
The sailors wept and prayed; but the grave ship,
Deep laden with spiceries and pearls, went mad,
Wrenched the long tiller out of the steerman's hand,
And turning broadside on,
As the most iron would, was haled and sucked
Nearer, and nearer yet;
And, all awash, with horrible lurching leaps
Rushed at that Portent, casting a shadow now
That swallowed sea and sky; and then
Anchors and nails and bolts
Flew screaming out of her, and with clang on clang,
A noise of fifty stithies, caught at the sides
Of the Magnetic Mountains; and she lay,
A broken bundle of firewood, strown piecemeal
About the waters; and her crew
Passed shrieking, one by one; and I was left
To drown.

W. E. Henley's Poem, "Arabian Nights' Entertainment" (1893).

†The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—"the iron-stealers of Otaheite allegorized in the Bay of Bengal." Aboulfouaris, a Persian Sindbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), "an author of good esteem and reasonable antiquity, asserts that the mine of this stone (the loadstone) is in the seacoast of India, where when ships approach, there is iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces." Sir Thomas Browne comments on this passage ("Vulgar Errors," Book II, chapter ii.): "But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore." Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: "I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamants for the iron that was in them." See also Rabelais (Book V., chapter xxxvii.); Puttock's "Peter Wilkins;" the "Novis Orbis" of Aloysius Cadamustus, who traveled to India in 1504; and Hole's book, already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the Pall Mall Gazette wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. "There can be no question as to the existence of the 'mountain,' though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded."

The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all which is iron travelleth towards it." And Ajib continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved." The trombones roar out the Sea motive against the billowy Wave motive in the strings, *Allegro non troppo e maestoso,* C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second development. There is a quiet ending with development on the Sea and Wave motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of grave-yards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

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1914-1915

Seventh Symphony Concert
FRIDAY AFTERNOON
JANUARY 22, 1915
AT 3 O'CLOCK
Cort Theatre, San Francisco, Cal.

The San Francisco Symphony Orchestra

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO
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The San Francisco Symphony Orchestra

SEVENTH SYMPHONY CONCERT

FRIDAY AFTERNOON, JANUARY 22, 1915, at 3 o'clock

Soloist: ELEONORA DE CISNEROS, Mezzo-Soprano

PROGRAM

*Goldmark..... Symphony No. 1, "The Rustic Wedding," Opus 26
1830-1915

Wedding March with Variations
Serenade
In the Garden
Dance

Saint-Saens..... "Amour Viens Aider" from "Samson et Dalila"
1835

MADAME DE CISNEROS

Intermission

Hadley..... Tone-Poem "Salome," Opus 55
1874 After the Tragedy by Oscar Wilde

(First time in San Francisco)

Tschaikowsky.....
Recitative and Aria—"Adieu Forets" from "Jeanne d'Arc"
1840-1893

MADAME DE CISNEROS

Tschaikowsky..... Marche Slave, Opus 31
1840-1893

(No Encores)

*In Memoriam

HENRY HADLEY, Conductor

SPECIAL NOTICE

The Concerts begin at 3 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the Concert is over are requested to do so before the last number begins, in order to avoid inevitable annoyance that comes to those who wish to remain. Women patrons are requested to refrain from putting on hats and wraps until the end of Concert.

CARL GOLDMARK

DEAD IN VIENNA

Composer Nearly Eighty-five Years Old
His Distinguished Career

A despatch from Vienna via London announces the death, on January 3, of Carl Goldmark, the eminent Hungarian composer.

A son was born to Cantor Goldmark of the Jewish Synagogue in the little town of Keszthely on the Plattensee, Hungary, on May 18, 1830. The boy, who was named Carl, was taught the rudiments of music by the village schoolmaster, Goldmark senior being too poor to afford to give him regular musical instruction. When he was twelve years old Carl entered the school of the Oedenburger Musik Verein. His violinistic predilections were sufficiently remarkable to warrant his being sent to Vienna to study in earnest. In 1844 he was a pupil of Leopold Jansa, and, in 1847, he entered the Conservatorum as a pupil of Bohm for violin and of Preyer for harmony.

The political disturbances of 1848 compelled the authorities to close the institution and this threw young Goldmark on his own resources. He was engaged in the theater band at Raab, and, on the capitulation of the town to the government, was led out to be shot as a rebel. The mistake was explained and his life was saved. In 1850 Goldmark returned to Vienna, where he worked assiduously for the next seven years, becoming familiar with orchestral instruments and essaying original composition. His creative works produced at this time consisted of a piano quartet, an overture, several songs and a psalm for solo voices, chorus and orchestra. These were performed at a concert on March 20, 1857, the quartet being the most favorably reviewed of the compositions, according to the Weiner Zeitung.

After two years devoted to more study at Pesth, where another program of his works was heard in 1859, Goldmark returned to Vienna, where he established himself as a piano teacher. However, he had already completed several of those works which were to make his name known in every corner of the musical world. Among them were the "Rustic Wedding" Symphony, and the "Sakuntala" and "Penthesilia" overtures. The "Sakuntala," performed at one of the Philharmonic concerts in Vienna on December 26, 1865, was immediately recognized as a distinctive and noteworthy work, even so canny a critic as Hanslick mentioning in appreciative terms its wealth of orchestral coloring. The composer was himself a critic at this time and expressed himself in the Konstitutionelle Zeitung in favor of Wagner, whose works he had carefully studied so far as they were accessible.

Goldmark's first opera, "The Queen of Sheba," occupied almost ten years in the writing. An emphatic success was scored at its premiere on March 10, 1875, at the Hofoper in Vienna, under Gericke's baton and with a notable cast. The opera being based on a Jewish subject, naturally called forth the flower of Goldmark's powers; it is a work in which high qualities predominate. The characters are cleverly drawn and the Oriental color exceedingly effective. The charge brought against the work was that it owed too much to Wagner and this is quite true in a certain sense.

Four more years were given to the composition of "Merlin," Goldmark's second opera. It was produced at Vienna on November 19, 1886. The last act was thoroughly revised and greatly benefitted thereby. The list of Goldmark's operatic excursions is completed by "The Cricket on the Hearth" (founded on Dickens' familiar story), produced at Berlin, June 27, 1896; "Die Kriegsgefangene," produced at Vienna, January 9, 1899; "Gotz von Berlichingen" (Pesth, 1902), and "Der Fremdling."

Goldmark's works are distinguished by complete mastery of the art of orchestration, wealth of melodic resources, profound erudition, skill and an ingrained feeling for appropriate color. His two suites for piano and violin, made widely known by Sarasate, reflect Goldmark's early familiarity with the violin.

Goldmark's most famous work, "The Queen of Sheba," was produced in New York in 1885 at the Metropolitan Opera House under Anton Seidl, and achieved a larger number of performances that Winter than any other opera.—MUSICAL AMERICA, January 9, 1915.

PROGRAM NOTES :: By Felix Borowski

Symphony No. 1, E Flat Major "The Rustic Wedding," Opus 26

Carl Goldmark.
1830-1915

THIS symphony* was produced for the first time at the seventh concert of the Philharmonic Society, Vienna, March 5, 1876, under the direction of Hans Richter. Considering the fact that the production of Goldmark's "Die Köningin von Saba" had taken place and made an extraordinary sensation in the artistic world the previous year, it is somewhat remarkable that the symphony attracted so little attention that the two principal German music papers of that time—the *Signale* and the *Musikalisches Wochenblatt*—contained no review of its production. "The Rustic Wedding" symphony was not long in finding its way to America. For on January 17, 1877, Leopold Damrosch brought it out for the first time in this country at the third concert of the Philharmonic Society of New York. This concert was partly choral, and it enlisted the services of the Oratorio Society—of which Damrosch was the founder—and a number of soloists. The symphony came last on a program which included Haydn's "The Storm" for quartet, chorus and orchestra,† Beethoven's music to "The Ruins of Athens," Berlioz' vocal romance "L'Absence"—sung by Mrs. Emily Butman,—a quintet, septet and chorus from the same master's "Les Trojans" and Beethoven's Choral Fantasia, the piano part of which was played by Bernard Bockelman.

Before proceeding to an analysis of the work it may be mentioned that in a sketch of Goldmark's career written by J. A. Fuller Maitland in his "Masters of German Music" (1894) it is suggested that this symphony, the overtures "Sakuntala" and "Penthesilea" and the first Suite for violin and piano were composed as early as 1859. It is not altogether possible to accept this suggestion.

I. Wedding March. (*Molto Moderato,* E flat major, 2-4 time.) This movement is not constructed in the form peculiar to the first movements of symphonies, but consists of a theme, twelve variations and a finale. The theme, 39 measures long, is set forth by the violoncellos and double basses.

Var. I. The theme appears in the first horn accompanied by the violoncellos and double basses *pizzicato*, and by the second and fourth horns. Later, two trumpets and wood-wind instruments are added.

Var. II. (*Poco animato.*) The strings, imitatively employed, have the most important share in the unfolding of the variation. Only the clarinets and bassoons are employed occasionally to reinforce the harmony.

Var. III. (*Allegro.*) The full orchestra is employed, the trombones, violoncellos, double basses and bassoons giving out a marked variation of

*As will be seen this work is, in reality, a symphony only in name. It is, more strictly speaking, a suite.

†This work—entitled on the programme "Tempest"—was advertised as receiving its first performance in America. Haydn wrote it during his visit to London in 1791 and it was brought out at the second concert of Salomon's series February 24, 1792. This was Haydn's first composition written to an English text, the poem having been the inspiration of John Wolcot, better known to the people of his day as Peter Pindar.

SOLOIST NEXT FRIDAY CONCERT

CORT THEATRE

February 5th, 1915, at 3 P. M.

ALBERT SPALDING

(LEADING AMERICAN VIOLINIST)

Replacing Willy Burmester, German Violinist
Detained in Europe on account of War Conditions

Mr. Spalding, who replaces Willy Burmester, the renowned German violinist, refused permission, at the last moment, to leave Berlin, has been credited with creating a sensation in Paris, Berlin, Vienna and London by his mastery of the violin. He was born in Chicago on August 15, 1888. He received his musical education under Chiti in Florence, Juan Buitrago in New York and Lefort in Paris, Professor Chiti became so impressed with the genius of the boy that, wishing confirmation of his opinion, he suggested his charge should undergo the test of an examination for a professorship at Bologna Conservatoire. The boy secured forty-eight marks out of a possible fifty. He made his professional debut on June 6, 1906, at the Nouveau Theatre, Paris.

The forthcoming will be Mr. Spalding's first appearance in California; he has appeared as "assisting artist" with all the great symphony orchestras of the new and old world.

the theme, over which the remainder of the orchestra plays incisive chords on the unaccented beats of the measures.

Var. IV. (*Andante con moto quasi Allegretto,* B flat minor, 6-8 time.) The first violins begin the variation with an expressive melody which, for a few measures, is canonically imitated by the second violins. The scoring becomes cumulatively richer as the movement is unfolded, much use being made of a 16th note figure first announced in the accompaniment by the violas.

Var. V. (*Allegretto, frisch, nicht schleppend,* E flat major, 3-4 time.) The theme is given to the violoncellos, double-basses, bassoons and horn, the first and third horns playing a counter subject, with a staccato figure working against it in the first and second violins. The violas are silent throughout the variation.

Var. VI. (*Allegro vivace,* 6-8 time.) A light, scherzo-like motive is tossed back and forth by the wood-wind and strings alternately.

Var. VII. (*Allegretto pesante,* E flat minor, 3-4 time.) This variation is more fully scored than the previous one, and consists, for the most part, of an elaboration of the continuously moving figure in quarter notes —the first and third in the measure being accented—with which it begins in the full orchestra (trombones excepted.)

Var. VIII. (*Allegro scherzando,* E flat major, 2-4 time.) The theme is given out by the horns, a light figure moving against it in the wood-wind and in the strings *pizzicato.* The bassoons, trumpets, trombones and kettledrums do not enter at all.

Var. IX. (*Allegretto quasi Andantino,* E flat minor, 3-8 time.) A melody in the oboe is imitated at the second measure by the second violins. The first violins take up this theme, and continue it to the end, the clarinet putting in a counter subject, as in a duet. The variation ends in E flat major.

Var. X. (*Molto vivace,* E flat major, 3-8 time.) The theme is suggested in the *pizzicato* of the strings, over which the first violins carry a rapid and continually moving figure in sixteenth notes.

Var. XI. (*Andante con moto,* E flat minor, 6-8 time.) A plaintive mood is made manifest in this variation, the rhythmical outline of which is based, for the most part, upon the figure with which its melody opens in the first violins. The variation ends softly in E flat major.

Var. XII. (*Moderato,* B major, 2-2 time.) The wood-wind instruments open this variation, the oboes carrying the theme proper. A solo first violin, second violin and viola enter later.

Finale. (*Tempo des Thema,* E flat major, 2-4 time.) After two introductory measures in the trumpets the theme upon which the variations have been constructed is heard *ff* in the full orchestra. A long *diminuendo* is brought about by the gradual elimination of instrument after instrument until finally the violoncellos and double basses are left—as at the beginning of the movement—entirely to themselves.

*III. Serenade. (*Allegro moderato scherzando,* D major, 2-2 time.)

*Second movement is omitted.

PROGRAM FOR NEXT CONCERT

EIGHTH SYMPHONY CONCERT

FRIDAY AFTERNOON, FEB. 5, 1915

AT 3 O'CLOCK

Soloist: ALBERT SPALDING, Violinist

PROGRAM

Beethoven.....Symphony No. 7, Opus 92

Poco Sostenuto—Vivace
Allegretto
Presto
Allegro con Brio

Intermission

Beethoven.....Concerto for Violin, D Major, Opus 61

Allegro ma non Troppo
Larghetto
Rondo

MR. SPALDING

Bantock.....Comedy Overture, "The Pierrot of the Minute"
(First performance in San Francisco)

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The movement opens with a subject announced by the wood-wind, and continued by the strings. A new theme in A major is brought forward by two oboes playing in thirds. The second sentence of this is continued by the violins, and later worked over in different instruments. A suggestion of the opening subject is heard in the strings against the oboes and the subject itself eventually is brought back (in F major) in the latter instruments. A *diminuendo,* followed by a general pause, leads into a rehearing of the second theme, now in the clarinets and in D major. With material of the first subject the movement closes *pianissimo.*

IV. In the Garden. (*Andante,* G minor, 4-4 time.) A clarinet begins—in the second measure—a dreamy melody. The violins take it up. After a pause the key changes to G flat major, and material, suggestive of a love duet, is sung by the violins and violoncellos, a triplet figure accompanying it in the other strings. This section is developed at considerable length, and, having been worked up to a climax, is succeeded by a return to the tranquil melody of the opening theme. In a short coda the oboe breathes a final suggestion of this subject.

V. Dance. (*Allegro molto,* E flat major, 2-2 time.) After two introductory measures the subject begins in the second violins and is imitated, in fugal style, by the violas, violoncellos and basses, and first violins successively. This material, having been extensively worked over, a second theme (in B flat major) is heard in the strings *pianissimo,* a second section of it being played by the full orchestra. Development of both themes takes place, and the first one returns *ff* in the full orchestra. *Andante.* The subject of the preceding movement is introduced, the first phase of its melody being sung by a clarinet. The second theme of the dance is resumed (*Tempo Primo*) and is followed by a coda of considerable length built on the material of the opening subject.

PROGRAM NOTES :: By Caryl B. Storrs

"Amour Viens Aider," from "Samson et Delilah"

Camille Saint-Saens
1835

CAMILLE SAINT-SAENS, born in Paris of Jewish parents in 1835, for many years shared with Jules Massenet supremacy among living French composers. Since the death of Massenet his position as the greatest composer of his country has been undisputed. His career, since he became a "wonder-child" at the age of ten, has been a succession of brilliant honors. He has won many prizes in France, has written wonderful music in every form and has exercised, upon the development of music in his native country, an influence too important to be exaggerated. His acknowledged masterpiece is the opera "Samson and Delilah," founded upon the familiar Biblical story, and

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(The Leading American Violinist)

and

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(The Great Swiss Pianist)

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first produced at the Court Theatre, Weimar, December 2, 1877. The first act is written in oratorio style and, for this reason, the opera is most frequently given in concert form. Although the score was completed in 1872, it was not until two years later that any portion of it was accorded a performance and then only in private, when Mme. Viardot-Garcia gave the second act. The first act had a hearing at the Colonne concerts in Paris in 1875 and, two years later, Edouard Lassen produced the entire work in opera form in Weimar. In 1878 it came to presentation in Brussels; in 1883, in Hamburg; in 1890, at Rouen; and, at last, in 1892, it reached the Paris grand opera and was mounted in a magnificent manner. The first hearing of the work in the United States was made possible by Walter Damrosch's New York production, March 25, 1892, when it was given in oratorio form.

The aria presented by Madame de Cisneros this afternoon is one of the chief musical features of Act II, being sung by Delilah.

DEAR LOVE! THINE AID!

Oh, soon in my power shall I hold him,
For night brings him here to my side!
'Tis the hour vengeance shall enfold him,
The gods shall then be satisfied!
Dear Love, lend thine aid now I pray thee,
Pour the poison swift to his heart!
Help me o'er pow'r, do not delay me,
Samson shall soon in chains depart!
Vain the thought of love coldly spurning,
The mem'ry of me n'er shall fly;
For the fire of love, fiercely burning,
From his life never-more shall die!
Slave of my will, my glance has bound him!
My brothers fear his anger dread,
Mine! mine, by my wiles I surround him,
My willing slave thro' life he'd led!
Dear Love, lend thine aid now I pray thee,
Pour the poison swift to his heart!
Help me o'er pow'r, do not delay me,
Samson shall soon in chains depart!
Fights he in vain, against love fighting,
Tho' strong, yea, strongest of the strong,
Breaker of chains, his people righting,
He must succumb to me, ere long!

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Tone-Poem Salome, Opus 55, After the Tragedy, by Oscar Wilde.

Henry Hadley
1874—

HENRY HADLEY was born in Somerville, Massachusetts, December 20, 1874; now living in San Francisco. His tone-poem "after Oscar Wilde's tragedy" was completed before the production of Richard Strauss' music-drama on the same subject, and when Mr. Hadley's music was composed (it was published in Berlin in the latter part of 1906) the "Salome" of Strauss was unknown to him. The score contains the following:

"Oscar Wilde's tragedy, 'Salome,' presents first a moonlight scene of Oriental beauty. Without the palace the soldiers are keeping guard; within, a feast is in progress. Salome leaves Herod's banquet and seeks the grateful cool of the lovely night. John the Baptist (Iokanaan) has been made prisoner by Herod in an old well. On hearing his voice proclaiming the Christ, Salome is deeply moved and determines to see him. She prevails upon the captain, Narraboth, who is in love with her, to have Iokanaan brought forth. When Salome beholds him, Salome, the wilful and haughty, falls a victim to a consuming passion for Iokanaan. Notwithstanding her pleadings, he repulses and condemns her as the daughter of a wicked woman, while the soldiers reconduct him to his imprisonment. The music and revelry of Herod's banqueters are heard. Missing Salome at the feast, Herod leaves the palace and seeks her. Upon finding her cold and silent to his advances, he asks her to partake of fruits and wine with him. This she refuses to do. Finally he begs her to dance, promising her anything her heart desires, if she will but consent. At last Salome is persuaded, and dances the dance of the Seven Veils for Herod. Delighted and enchanted with Salome's charms and maddening dance, he lays half his kingdom at her feet. She will have none of it, but, reminding him of his promise, demands the head of Iokanaan in a silver plate. Herod, superstitious and now thoroughly alarmed at so extraordinary a request, pleads with Salome. It is of no avail. She will have only what she demanded. At last, to the utter collapse of Herod, he is bound to keep his promise. Salome, on being presented with the head of Iokanaan, fondles and caresses it, breathing words of passion into its deaf ears. Herod, in fright of what has been done and in rage and disgust with Salome, orders her instant death. The soldiers rush upon her and put her to death with their shields."

"'Salome' begins. . . . *Lento e molto tranquillo* . . . . with a description of the moonlight scene. The music follows the course of the argument, but how literally, how imaginatively, must be determined by each hearer. It will be remarked that a theme which might be called Salome's desire, introduced early in the work after a passage for solo violoncello (for horns and then for clarinets, oboes and English horns), is used at the end of the tone-poem, *'con adore'* (sic), to accentuate the address of Salome to Iokanaan's head. 'Salome's Dance, *allegretto ben*

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ritmato, with a *'stretto con delirio,'* is specified by the composer with a title. The chief motives elsewhere are unidentified by him. One hearer, then, may take the motive, *poco largamente*, early in the work, given to trombones and tuba *fortissimo* with drum-roll, for Iokanaan's denunciation, and recognize the significance of its entrance after the dance, while to another the motive may have another meaning. So, too, there may be various opinions concerning the precise significance of other themes. It is enough to say that the music follows the course of the published argument. After the dance and the scene in which Herod consents to the beheading of the holy man there is a return to the opening tonality, tempo and mood. Themes already typical of Salome are again used. There is suddenly introduced a short *Allegro con fuoco* and the tone-poem is brought to a sudden close with the death of Salome."

ADIEU FORETS

(The Farewell of Joan of Arc)

Tschaikowsky

Born May 7, 1840, at Wotkinsk.
Died Nov. 6, 1893, at St. Petersburg.

So will the Lord!
I must obey Him! Obey the call of her, the Holy Virgin!
But whence this fear I feel within my heart?
Why fails my soul, and wherefore doth she tremble?
Farewell, ye mountains, ye beloved meadows!
Ye smiling valleys, fare ye well for aye!
No longer now among ye I may wander,
To all to-day I bid a long farewell.
Fare ye well, meadows all, ye shadow-haunted forests.
Ah, when I am gone ye still so fair will be!
Ah, fare ye well, ye caves and cooling fountains!
For Joan departs, and never more shall see ye,
To all the joys that we have known together
I bid farewell to-day for evermore;
And ye, my lambs, dispersed o'er yonder heather:
No shepherd longer leads ye.
For I forsake this flock to tend another
On far off gory fields—the fields of war!
The Lord's command Himself on me imposeth,
No vain desire my willing heart encloseth:
Madonna! Thou knowest all my aspirations!
Thou seest my trembling, and all my sorrow,
For evermore farewell, fare ye well, for aye!
Ye smiling valleys, fare ye well, for aye!
No longer now among ye I may wander. To all to-day

I bid a long farewell!
When I am gone, ye still so fair will be!
Fare ye well, ye caves and cooling fountains,
For I depart, and never, never more shall see ye!

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ALBERT SPALDING'S
VIOLIN MASTERY

I remember distinctly the first appearance of Albert Spalding. A sympathetic young man of unmistakable talent and serious artistic earnestness. The young man returned later, further matured and awakened, but who, at that time, could have predicted the Spalding of today would indeed have been called a prophet. Mr. Spalding is a virtuoso of the noblest kind, an artist of the most spiritual strivings and attainments, a musician with the loftiest ideals, and who has fully reached them. His tone is extraordinarily large, full, powerful and sweet, his bowing perfect and varied, his technic simply stupendous, without, however, intruding itself into the artistic line. His sense of rhythm is excellent, and a fine intuitive feeling for style hovers over his entire performance so as to combine in producing the happiest results. The old time sonata in G by Porpora he sang with the most sublime refinement, and in the madly difficult adagio and fugue by Bach he brought forward great nobility of style and the most perfect command over technical difficulties. Then with lovely tone quality he arose to the Olympian heights Mozart so well deserves, by playing the Salsburg master's delicate and spirit uplifting concerto in D. His technical mastery he showed in Edwin Grasse's "Waves at Play," a graceful bagatelle in chromatic runs, that one seldom will hear played so cleanly, smoothly and delicately.

His own prelude and "Nostalgie" are dainty trifles, and his arrangement of Paganini's "La Campanella" is made with the most intimate knowledge of the intricacies of the violin. By the quantity of encores the good sized audience assembled in Carnegie Hall demanded of the artist, was shown to what extent he had entered their hearts. Mr. Andre Benoist shone as a masterly accompanist at the piano. Spalding possesses a never ending source of enjoyment in his recently acquired Guarnerius violin of the year 1735, which is said to cost no less than $15,000, and is a twin instrument to the Paganini violin preserved as a relic in the Museum of Genoa. Will some day Spalding's instrument be honored that way?—New York Staatszeitung, Sunday, November 1, 1914.

He played yesterday a sonata by Porpora, a fine specimen of the eighteenth century school, with the simplicity and directness that it calls for, with finished style and with breadth in his conception of it.

In Bach's unaccompanied sonata in G minor, his playing was an admirable piece of work, and still better in Mozart's D major concerto, which followed, and in which he attained much of the charm, the urbane geniality and grace that are of the essence of the music.—Times, October 30, 1914.

Raoul Pugno, the greatest of living French pianists, who, three years ago, went on a European tour with Albert Spalding, said of the violinist, to Paul Brevans of the Figaro:

My association with Albert Spalding on this tour is particularly pleasant to me. He is a born musician and admirably endowed. His style is well balanced and impeccable. He undoubtedly ranks as one of the first violin virtuosos. My friend Ysaye holds him in the highest esteem, and was at one time highly desirous that Mr. Spalding should be heard with him in London in Handel's Double Sonata. Unfortunately this could not be done, because of Mr. Spalding's engagements in America.

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HENRY HADLEY, Conductor

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HENRY HADLEY
CONDUCTOR

FOURTH SEASON
1914-1915

Eighth Symphony Concert

FRIDAY AFTERNOON
FEBRUARY 5, 1915
AT 3 O'CLOCK
Cort Theatre, San Francisco, Cal.

The San Francisco Symphony Orchestra

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910

FOURTH SEASON 1914-1915

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EIGHTH SYMPHONY CONCERT

FRIDAY AFTERNOON, FEBRUARY 5, 1915, at 3 o'clock

Soloist: ALBERT SPALDING, Violinist

PROGRAM

Beethoven ..... Symphony No. 5, Opus 67
1770-1827

Allegro con brio
Andante con moto
Allegro, C minor
Allegro, C major

Intermission

Beethoven ..... Concerto for Violin, D Major, Opus 61
1770-1827

Allegro ma non troppo
Larghetto
Rondo

MR. SPALDING

Bantock.... Comedy Overture, "The Pierrot of the Minute"
1868-

(First performance in San Francisco)

HENRY HADLEY, Conductor

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NINTH SYMPHONY CONCERT

FRIDAY AFTERNOON, FEB. 19, 1915

AT 3 O'CLOCK

Soloist: RUDOLPH GANZ, Pianist

PROGRAM

Mendelssohn 1809-1847 .....Symphony No. 4, "Italian," A Major, Opus 90

Allegro vivace
Andante con moto
Con moto moderato
Saltarello

Liszt 1811-1886 .....Concerto for Pianoforte and Orchestra, No. 1, E Flat

MR. GANZ

Steinway Piano used
(Intermission)

Strauss, Richard 1864- .....Tone Poem, "Don Juan," Opus 20

(No Encores)

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PROGRAM NOTES :: By Hubbard William Harris

Symphony No. 5, C Minor, Opus 67.

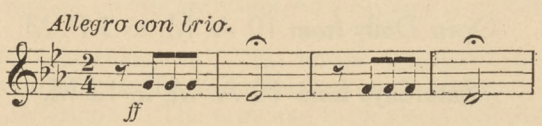
Ludwig van Beethoven.

Born Dec. 16, 1770, at Bonn.
Died Mar. 26, 1827, at Vienna.

OF all the nine symphonies by Beethoven this one probably is the best known, the most generally comprehended, and the most widely popular. Each of its four movements is by itself a gem of the first brilliance, and collectively they constitute a work of the most imposing grandeur—without parallel, probably, in point of classic beauty and perfection of form. Faultless in conception and flawless in construction, this great musical edifice remains a lofty and enduring monument to the mighty genius of its author. Although not pre-eminent in point of length nor profoundness of thought, it reveals nevertheless an exquisiteness of poise in its structure which entitles it to the first place among purely classic symphonies. There have been many conjectures as to the conditions which influenced Beethoven while composing this work, and also regarding the sentiments and impressions which he sought here to convey; but these are altogether foreign to a full enjoyment and comprehension of the music, which is—music, abstractly; without program or plot, and without distinct material meaning. It is neither picturesque nor narrative in character, but merely music of the most refined and elevating type—molded into the purest and most ideal of forms by the deft hand of a master who understood in the most minute degree the principles of proportion and development as applied to the evolution of musical thought.

The first movement—in C minor, *Allegro con brio* and 2-4 time—is a wonderful example of thematic invention. It opens with a brief introduction:—

No. 1.



In the first two measures of the preceding illustration is to be found the rhythmical figure which is the basic element of the ensuing principal theme—and indeed, of the whole movement. This constitutes what has been called the "Fate" motive, tradition having it that Beethoven meant to suggest "Fate Knocking at the Gate." It is said, however, that this fancy originated—not with Beethoven, but with one of his pupils, and that it was repudiated by the master.

The principal theme is sixteen measures long, the following quotation constituting its first half:—

The Hibernia Savings and Loan Society

HIBERNIA BANK

INCORPORATED 1864

Corner of Market, McAllister and Jones Streets

Assets	$60,063,574.98
Reserve Fund	$ 3,973,016.61
Number of Depositors, . . .	86,207

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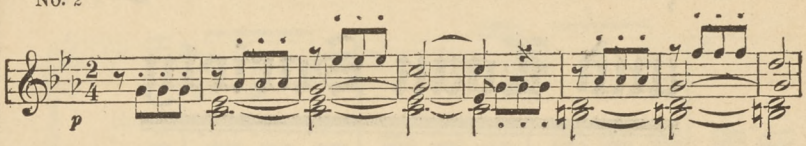
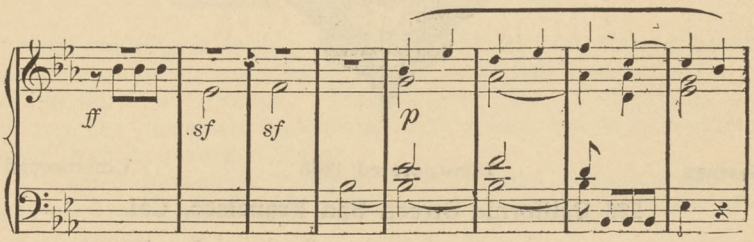
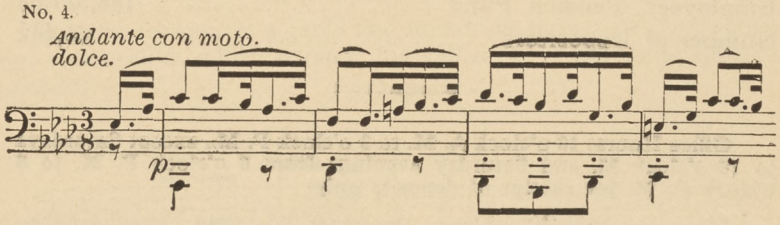

The extension passage which follows is not of great length, the second theme appearing at the fifty-ninth measure:—

No. 3.

It will be apparent immediately that the rhythmical essence of the principal theme is imparted to the second (see first and seventh measures of the preceding illustration), and as the latter expands there will be heard constant allusions to the figure cited. The free-fantasia sets in with a re-assertion of the so-called "Fate" motive (as in the introduction), after which the development begins in earnest. It is amazing to contemplate what the master has accomplished with this seemingly insignificant figure, the which is repeated with unremitting persistence—pulsating unceasingly throughout the movement, yet without the remotest trace of monotony. The recapitulation, heralded by a repetition of the introduction, is in the usual form—leading at length into the magnificent coda (also founded on the principal theme) which concludes the movement.

The second movement—in A flat major, *Andante con moto* and 3-8 time—is a singularly pacific and affecting composition, in the form of a "rondo with variations." The principal theme is as follows:—

No. 4.

This theme is subjoined by another melody, similar in style at the start—

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Assets	$58,584,596.93
Deposits	55,676,513.19
Reserve and Contingent Funds	1,908,083.74
Employees' Pension Fund	188,521.05
Number of Depositors	66,442

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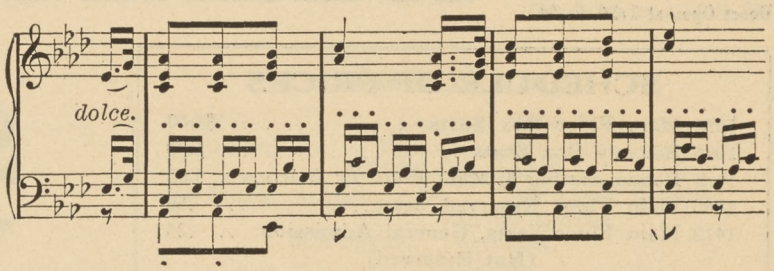
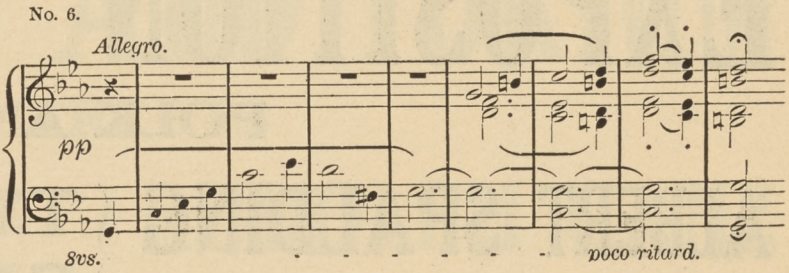
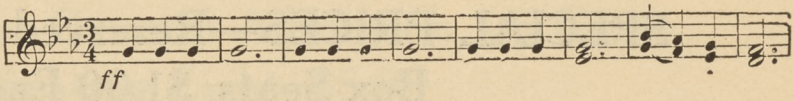

but more exulting in feeling as it soars to its climax—then subsiding into a strain of mystery and longing which eventually finds relief in a short, decisive burst of triumph. Then follows several variations of these melodies, the movement concluding with a long but very beautiful coda drawn from its principal theme.

The third movement, "Scherzo"—in C minor, *Allegro* and 3-4 time—opens *pianissimo* with a peering, mystified theme in the lower strings:—

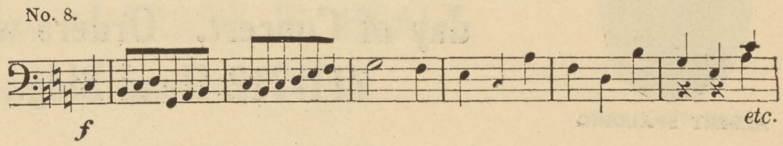
No. 6.

It will be of interest to observe in the ensuing subsidiary a close dynamic resemblance to the principal theme of the first movement:—

No. 7



The trio introduces a rapid and humorous figure for the double-basses and violoncellos, which is made the subject of a short but spirited fugal episode:—

No. 8.



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PROGRAM

Wagner .....Overture, "The Mastersingers"
Beethoven .....Piano Concerto, "The Emperor"
RUDOLPH GANZ
Goldmark..Symphony No. 1, "The Rustic Wedding"
Movements { In the Garden / Serenade / Dance }
Mendelssohn.....Concerto for Violin, Opus 64
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Tschaikowsky..Overture, "The Year 1812," Opus 49

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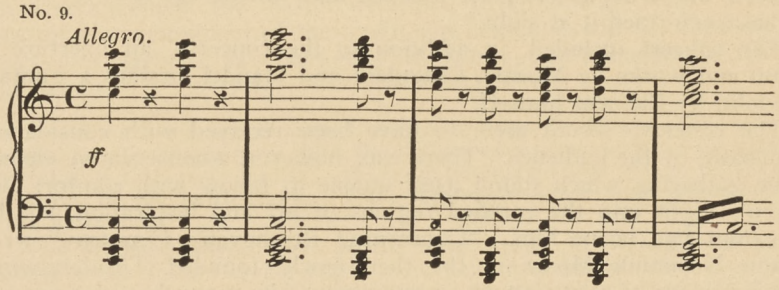
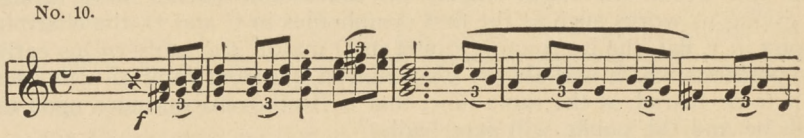
The commencement of the second part of the trio presents the amusing incident of two ineffectual attempts to start this theme—a third effort being successful. After the conclusion of the trio the scherzo is repeated —but with many changes in the scoring, the whole being kept *sotto voce* and for the most part *staccato*.

Instead of being detached, as usual, the scherzo leads without halt into the finale—in C major, *Allegro* and 4-4 time—which is reached through a heavy *crescendo*. The scoring is now enriched by the addition of three trombones, contra-bassoon and piccolo, and thus re-inforced the whole orchestra bursts forth into an exultant, triumphant song of rejoicing and victory:—

No. 9.

The second theme is as follows:—

No. 10.



The free-fantasia is comparatively short, being constructed principally from the material of the second theme. After this development has worked up to a tremendous climax—ending with four crashing chords, the time (which thus far has been 4-4) changes abruptly to 3-4, and a recollection of the preceding movement is introduced. The subsidiary theme of the scherzo (7) is now worked over briefly with new instrumentation, and in a manner somewhat similar to that in which it preceded the finale it is used again as an approach to the return of the heroic first theme. The usual recapitulation follows—leading into the mighty, rushing coda which terminates the movement and the symphony.

PROGRAM NOTES :: By Felix Borowski

Concerto for Violin, D Major, Opus 61.

Ludwig van Beethoven

Born Dec. 16, 1770, at Bonn.
Died Mar. 26, 1827, at Vienna.

BEETHOVEN'S one contribution to the literature of the violin concerto was written in 1806. The earlier portion of that year had been devoted to the composition of the three string quartets (opus 59) dedicated to Count Rasoumoffsky, and to the fourth symphony (opus 60); it may therefore be surmised that the concerto for violin was created late in the year. It is reasonably certain that the completion of the work was not brought about until the end of December, 1806, for Beethoven's concerto was written for the violinist, Franz Clement, who played it for the first time at his concert in the Theater an der Wien on the 23rd, and who, as the piece had not been finished in time for the rehearsal, performed it at sight.*

The concert included, in addition to the concerto, an overture by Mèhul and works by Mozart, Cherubini and Handel, besides a Fantasie for violin by Clement himself.

The concerto would seem to have been received with considerable enthusiasm by the audience. There was, however, a conservative element in the gathering which found itself unable to follow with comfort Beethoven's flight into the rarefied regions of art and inspiration, whither his genius had borne him. "Concerning Beethoven's Concerto," wrote Johann Nepomuk Möser in the then newly founded *Theaterzeitung*, "the judgment of connoisseurs is unanimous; its many beauties must be conceded, but it must also be acknowledged that the continuity is often completely broken, and that the endless repetitions of certain commonplace passages may easily become tedious to the listener. It is to be said that Beethoven might employ his indubitable talents more fittingly by giving us works such as the first symphonies in C and D, the charming Septet in E flat, the ingenious Quintet in D major, and more of his earlier compositions which will always place him in the front rank of composers. It is to be feared, at the same time, that if Beethoven continues upon this path he and the public will fare badly."

There is little reason to doubt that the concerto as given to, and performed by Clement in 1806, differed in many details from the work familiar to modern audiences. The manuscript, now in the possession of the Imperial Library at Vienna, contains a mass of corrections put in with ink and pencil and red chalk, these being in Beethoven's hand. Some of these in the solo part were probably suggested by Clement after

*Franz Clement (1780-1842) was a virtuoso of remarkable attainments. He began to play the violin when only four years old, and had already made a public appearance at Vienna at the age of seven. He played a concerto of his own composition in 1791 in London, and created much sensation in England and Germany as a "prodigy." Clement was possessed of extraordinary technical ability, and his interpretations were distinguished for elegance and tenderness of expression. Yet, as with many virtuosi of his day, the violinist's reverence for art was often stultified by his eager passion for display. At the concert at which he produced Beethoven's Concerto, Clement performed a Fantasia—David says it was a set of variations—with the violin upside down. Considering this fact, it is not difficult to believe that the interpreter of Beethoven's work would be troubled with but small scruples in regard to the expediency of playing publicly and for the first time a composition with which he was practically unacquainted.

the performance. At the head of the first page there stands the following punning title in the composer's uncouth handwriting: "Concerto par Clemenza pour Clement, primo Violino e direttore al theatro a Vienne.* Dal. L. v. Bthvn., 1806." At the top of score Beethoven put Op. 61 in large and neatly formed figures, and on the uppermost staff the word "Tutte" is scrawled in chalk.

Although completed in 1806, the concerto was not published until 1809, in which year it appeared with a dedication, "a son Ami Monsieur de Breuning, Secrètaire Aulique au Service de sa Majestè l'Empereur d'Autriche par Louis van Beethoven." In August, 1808, Beethoven had brought out the work arranged by himself as a concerto for piano, for which he composed a cadenza for the first movement, with an obbligato part for the kettledrum, and a shorter cadenza for the Rondo. The piano arrangement the master dedicated to Breuning's wife.† The orchestral accompaniment of the violin concerto is scored for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums and strings.

I. (Allegro ma non troppo, D major, 4-4 time.) This movement is constructed in the sonata form with the double exposition peculiar to nearly all concertos of the earlier masters. Note the important part played by the opening notes of the kettledrums. This rhythmical figure runs throughout the entire movement.**

The principal theme opens in the wood-wind. The transitional passage leading to the second theme begins with new material—an ascending scale—also in the wood-wind. After an outburst in the full orchestra, fortissimo, the second theme appears in the wood-wind in D major, later to be continued in the strings in D minor. The orchestral exposition does not end with a complete close, as was often customary, but leads at once into the second exposition—for the solo instrument, which enters with an ascending octave figure, introductory to its presentation of the principal theme. The transitional passage begins in the orchestra (scale passage in wood-wind), and is continued in octaves by the solo violin. The second theme—now in A—is given out by the clarinets and bassoons, the solo instrument playing a trill. The strings continue this theme, passage work in triplets accompanying it in the solo.

The Development portion of the movement is ushered in by a fortissimo tutti. The second theme is given further and lengthy presentation. The real working out of the subject matter begins with the entrance of the solo violin, the rhythmical "motto" of the movement being continually in evidence. Following two trills in the violin solo there appears a tranquil episode for the principal instrument.

The Recapitulation enters ff in the full orchestra. The principal themes are presented much as before, the second theme being in D major instead of A. A sonorous tutti leads into the cadenza for the solo, at the conclusion

*Clement was appointed conductor of the Theater an der Wien in 1802, which position he held for nine years.

†It would seem that Beethoven has some intention of composing a second concerto for the violin; for on the title of the piano arrangement it is stated that the work is arranged from "his first concerto for violin by Louis van Beethoven." There is a fragment of a violin concerto in C major preserved in the library of the Gesellschaft der Musik-freunde in Vienna.

**Beethoven had, in this characteristic passage, been anticipated by Bach, who opened the Christmas Cantata "Jauchzet, frohlocket" with five notes from the drum in the same key, and precisely similar. The time signature of Bach's work is, however, 3-8.

of which a reminiscence of the second theme brings the movement to a close.

II. (Larghetto, G major, 4-4 time.) In the scoring of this movement, in addition to the strings only two clarinets, two bassoons and two horns are used. The muted strings bring forward a subject—ten measures long—which is repeated three times by the clarinet, bassoon and strings respectively, with graceful embroidery in the solo instrument. Following this a new theme appears in G major in the violin, leading to a repetition (pizzicato in the strings) of the first subject, and a further embroidered presentation of the second theme in the solo violin. A modulation in the strings, fortissimo, prepares the way for the Rondo.

III. (Rondo. Allegro, D major, 6-8 time.) The solo instrument announces the principal theme (on the G string), the violoncellos providing a light accompaniment. The subject is repeated by the violin two octaves higher, and taken ff by the full orchestra. A transitional passage—in the nature of a hunting call—appears in the horns, with ornamental work in the violin. The second theme—in A major—is given out ff for two measures by the full orchestra, these being answered by the solo violin. There follows rapid passage work for the solo instrument. Reminiscences of the opening theme in the accompaniment lead to its repetition by the violin. The second part of the movement opens with a fortissimo tutti, after which the violin brings forward an episode in G minor, the theme of which is repeated by the bassoon with figuration in the solo instrument.

The Recapitulation announces the principal subject in the solo, with violoncello accompaniment as at the beginning of the movement. The transitional passage (hunting call in the horns) and the second theme are presented as before, the latter being now in the key of the piece. A fortissimo tutti leads to a cadenza, less elaborate than that of the first movement, and the close of the movement is occupied with further development of the principal theme.

PROGRAM NOTES :: By Felix Borowski

Comedy Overture,
"The Pierrot of the Minute."

Granville Ransome Bantock

Born August 7, 1868, at London.

GRANVVILLE BANTOCK receives with the performance of this Comedy Overture his first representation in the programs of these concerts. The son of an English physician, Bantock was originally intended for a career in the Indian Civil Service. His health giving way he determined to devote himself to a profession which would permit of less arduous experiences than those to which he would have been subjcted had he proceeded to the East, and Bantock entered the London and City Guilds Institute where he took a course in "chemical engineering." The young man's enthusiasm for this subject did not at any time become very large and a natural inclination towards music finally led him to take up art as his final choice. He took some lessons from Dr. Gordon Saunders in harmony and counterpoint, and under the supervision of this teacher he advanced as far as the composition of a symphony, a Requiem

Mass and some smaller vocal works. These compositions gained Bantock admission to the Royal Academy of Music, London, in which institution he became, in 1889, a pupil of Frederick Corder. He won the Macfarren scholarship shortly after his entrance, and his rapid progress led to Bantock's appointment as sub-professor of harmony. The composer produced a number of ambitious works during his studentship, and of these some of the most noteworthy were a dramatic cantata, "The Fire Worshippers" (produced at a Royal Academy Concert, December 12, 1890); a ballet Suite, "Rameses II" (performed at an Academy Concert, December 17, 1891); a one act opera, "Coedmar" (produced at the Royal Academy, July 12, 1892, and later at the Olympic Theatre, the following October); and a scene for baritone and orchestra, "Wulstan." His first practical experience as a professional musician was gained as the conductor of George Edwardes' company, which made a tour of the world playing "A Gaiety Girl" in 1894 and 1895. In the latter year Bantock, upon his return to England, conducted Stanford's opera "Shamus O'Brien" in its provincial tour. He edited an ambitious undertaking—*The New Quarterly Musical Review*—from 1893 to 1896. The following year Bantock was appointed musical director of the Tower, New Brighton—a seaside resort near Liverpool. He began here with only a brass band, but eventually the energetic apostle of English music organized a symphony orchestra with which he performed important compositions by the principal musical creators of his land, many of whom conducted their own works.

In 1900 Bantock directed a performance of English music at Antwerp and in the same year he settled in Birmingham as principal of the Birmingham and Midland Institute of Music, in addition to this work conducting a number of choral and orchestral organizations. In 1908 Bantock succeeded Sir Edgar Elgar as professor of music at the University of Birmingham.

"The Pierrot of the Minute" is based on a poem by Ernest Christopher Dowson* which was brought out in London in 1897. The work was

*Dowson (born at Lee, in Kent, England, in 1867, died at Catford in February, 1900), was one of those sensitive souls to which Fate destines a life of mean and sordid miseries and a death, the tragedy of which is at once grotesque and full of pathos. He lived much of his life on the Continent and in a desultory fashion his education was gained there. Dowson entered Oxford University but he left it in 1887, without having taken his degree. For some years he settled in London flitting from there to Paris, to Brittany and Normandy. Never at any time possessed of a strong constitution he was not able to fortify that which he had against the insidious processes of disease. Dowson was a shy man whose poverty made his yearning for retirement almost a morbid sensitiveness. He found—as many such natures have found before him—an imaginary happiness, or, at least, forgetfulness, in drink; and the satisfaction of a craving which was not to be denied brought nearer and ever nearer the final tragedy which, perhaps, might have been staved off had the sole actor in it lived a life well ordered and endowed with finer poise and larger happiness. "Poor, morbidly shy, sensitively independent," says Arthur Symons in a sympathetic sketch of the poet's career and works which stands as a preface to his collected poems, "he hid himself away in his miserable lodgings, refused to see a doctor, let himself half starve and was found one day in a Bodega with only a few shillings in the pocket and so weak as to be hardly able to walk, by a friend, himself in some difficulties, who immediately took him back to a bricklayer's cottage in a muddy outskirt of Catford, where he himself was living, and there generously looked after him for the last six weeks of his life. He did not realize that he was going to die; and was full of projects for the future; when the £600 which was to come to him from the sale of some property should have given him a fresh chance in the world. At the very moment of his death he did not know that he was dying. He tried to cough, could not cough, and the heart quietly stopped."

given its first performance at a concert of the Three Choirs Festival at Worcester, England, September 9, 1908. It was at this performance that Elgar's second suite, "The Wand of Youth," was also given its first production. The score of the overture contains the following programmatic explanation of the music:

Pierrot enters a glade in the park of the Petit Trianon at twilight, led thither in obedience to a mysterious message which bids him come to sleep one night within those precincts if he would encounter Love. Half whimsical, half fearful, he wonders why he, so careless, thoughtless and gay, should now be filled with wistful longing, and in the fast-falling darkness he lies down on a couch of fern and falls asleep. A Moon Maiden descends the Temple of Love, and, bending over the sleeper, kisses him. He awakes and throws himself at her feet in rapt devotion, though she warns him that the kisses of the Moon are of a fatal sweetness, and that

"Whoso seeks her she gathers like a flower;
He gives a life, and only gains an hour."

But Pierrot, reckless, demands the pure and perfect bliss, though life be the price to pay. With gay laughter and sprightly jest they learn together the love of Love; but daybreak approaches, the birds awaken, and the Moon Maiden must leave him. Together they gaze at the coming dawn; then Pierrot, sinking back on his couch, falls softly asleep once more, and the Moon Maiden vanishes.

The Prelude* ends with the awakening of Pierrot, his love-dream being the illusion of a minute.

The orchestra called for by the score of the Comedy Overture comprises two flutes, piccolo, oboe, two clarinets, bassoon, three horns, two trumpets, trombone, kettle drums, tambourine, triangle, glockenspiel, harp and strings.

The work opens with an Introduction (*Presto,* E minor, 3-8 time) in which the bassoon plays an important part. An ascending run in the strings followed by a pause leads to the main movement (*Allegro vivo*) of which the principal theme is set forth by the bassoon, harp, violoncellos and double basses, little twittering interpolations occurring in the flutes and piccolo. This is given extensive treatment. *Allegretto capriccioso,* Muted trumpets bring forward a new section, this, in its turn, being succeeded by another (*Piu moto, con grazia,* G flat major, 3-8 time) in which the oboe and a solo viola announce a theme, *con expressivo.* The capriccious character returns, but eventually a more tranquil mood prepares the way for a new division (*Lento sostenuto*)—a solo violin leading into a section (*Molto lento cantabile*) the material of which—given out by the violins and clarinets—is evidently intended to suggest the love of Pierrot and the Moon Maiden. There are somewhat rhapsodical passages with shifting tempos; but, with a fortissimo chord the dream is dispelled, and a final section (*Allegro vivo*) is announced by the bassoon and the overture comes to a close with a *diminuendo* (pizzicato in violoncellos and double basses), the last measure containing only an open fifth played *pianissimo* by two flutes.

*When the composition was given its first performance at Worcester its title on the program was "Fantastic Poem for Orchestra in the form of a Prelude." —F. B.

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CONDUCTOR

FOURTH SEASON
1914-1915

Ninth Symphony Concert

FRIDAY AFTERNOON
FEBRUARY 19, 1915
AT 3 O'CLOCK
Cort Theatre, San Francisco, Cal.

The San Francisco Symphony Orchestra

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910

FOURTH SEASON 1914-1915

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NINTH SYMPHONY CONCERT

FRIDAY AFTERNOON, FEBRUARY 19, 1915, at 3 o'clock

Soloist: RUDOLPH GANZ, Pianist

PROGRAM

Mendelssohn...Symphony No. 4, "Italian," A Major, Opus 90
1809-1847

Allegro vivace
Andante con moto
Con moto moderato
Saltarello

Liszt...Concerto for Pianoforte and Orchestra No. 1, E Flat
1811-1886

MR. GANZ

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Intermission

Strauss, Richard.....Tone Poem, "Don Juan," Opus 20
1864

HENRY HADLEY, Conductor

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The Concerts begin at 3 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the Concert is over are requested to do so before the last number begins, in order to avoid inevitable annoyance that comes to those who wish to remain. Women patrons are requested to refrain from putting on hats and wraps until the end of Concert.

TENTH (LAST) SYMPHONY CONCERT

SEASON 1914-1915

FRIDAY AFTERNOON, MARCH 5, 1915

AT 3 O'CLOCK

Soloist: EFREM ZIMBALIST, Violinist

PROGRAM

Rachmaninow.....Symphony No. 2, E Minor, Opus 27

Largo—Allegro moderato
Allegro molto
Adagio
Allegro vivace

Brahms.....Concerto for Violin, D Major, Opus 77

Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace

MR. ZIMBALIST

Intermission

Liszt.....Symphonic Poem, No. 3, "Les Preludes"

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PROGRAM NOTES :: By Felix Borowski

Symphony No. 4, "Italian," A Major, Opus 90.

Felix Mendelssohn-Bartholdy
Born Feb. 3, 1809, at Hamburg.
Died Nov. 4, 1847, at Leipzig.

MENDELSSOHN began work upon his A major symphony at the end of 1830, during his tour in Italy. In spite of the fact that he was also working at the Scotch symphony and at other compositions the "Italian" symphony occupied much of his time. "The 'Italian' symphony," Mendelssohn wrote from Rome to his sister, Fanny (February 22, 1831), "makes rapid progress; it will be the gayest piece I have yet composed, especially the last movement. I have not yet decided on the *Adagio*, and I think I must put it off for Naples." In March he was still looking forward to Naples as an inspiration for the "Italian" symphony. "If I could only compass one of my two symphonies!" he wrote. "I must and will reserve the Italian one until I have seen Naples, which must play a part in it." The work was not, however, destined to be finished in Naples, nor in Italy at all.

Mendelssohn had begun a setting of Goethe's "Walpurgis Night," and all other works were laid aside until that one was completed. He then left Italy and betook himself to Switzerland. Writing from Lucerne (August 27, 1837) to Wilhelm Taubert, the composer said: "Formerly the bare idea of a symphony was so exciting that I could think of nothing else when one was in my head; the sound of instruments has such a solemn and glorious effect. And yet for some time past I have laid aside a symphony that I had commenced in order to compose a cantata of Goethe's, merely because it included, besides the orchestra, voices and a chorus." Mendelssohn then went on to state his longing for an effective opera-text—a longing which never was satisfied.

That which probably caused Mendelssohn to bring the "Italian" symphony to completion was a letter which he received (in 1832) from the Philharmonic Society of London—a letter in which there was enclosed the following resolution passed by the directors: "That Mr. Mendelssohn-Bartholdy be requested to compose a symphony, an overture and a vocal piece for the Society, for which he be offered the sum of one hundred guineas. That the copyright of the above compositions shall revert to the author after the expiration of two years; the Society reserving to itself the power of performing them at all times; it being understood that Mr. Mendelssohn have the privilege of publishing any arrangement of them as soon as he may think fit after their first performance at the Philharmonic concerts."

To the Secretary of the Philharmonic Society Mendelssohn replied, November 28, 1832: "I am much obliged to you for transmitting to me the resolution passed on 5th November, at the meeting of the Philharmonic Society. I beg you will be so kind as to express my sincerest acknowledgments and my warmest thanks for the gratifying manner in which the Society has been pleased to remember me. I feel highly honored by the offer the Society has made, and I shall compose, according to request,

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a symphony, an overture and a vocal piece. When they are finished I hope to bring them over myself, and to express in person my thanks to the Society. . . . . I shall lose no time, and I need not say how happy I shall be in thinking that I write for the Philharmonic Society."

Mendelssohn finished the Italian symphony at Berlin, in March, 1833. "My work," he wrote to Pastor Bauer, "about which I so recently had so many misgivings, is completed, and now that I look it over I find, contrary to my expectations, that it satisfies me. I believe it has become a good piece; and be that as it may, I feel that it shows progress, and that is the main point." Mendelssohn then put the final touches to his symphony, wrote the place and date (Berlin, March 13, 1833) on the score, and took his departure for London. The first performance of the "Italian" symphony took place by the Philharmonic Society's orchestra, May 13, 1833, at the Hanover Square Rooms. Mendelssohn conducted, and he also performed at this concert Mozart's D minor concerto for piano. The symphony was received with great enthusiasm, and the slow movement was encored. The following June 2, the symphony was given a second performance by the Society, Moscheles having conducted it. In that month Mendelssohn began a revision of the "Italian" symphony, and in its new form the work was first heard November 1, 1849, at a Gewandhaus concert, Leipzig, under the direction of Julius Rietz. The symphony was not published until March, 1851.

The "Italian" symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums and strings

I. (Allegro vivace, A major, 6-8 time). The principal subject opens at the second measure in the violins thus:

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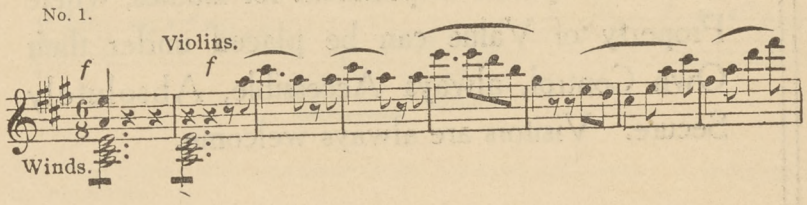
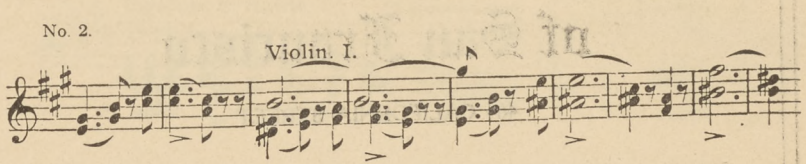

Considerable development is given to this material, and then the second subject is given out, in E major, by the clarinets:

No. 2.



The coda is based on the principal theme, and the Exposition having been repeated the Development begins with the following passage treated imitatively in the strings:

"Fast bind, fast find;
A proverb never stale in thrifty mind."

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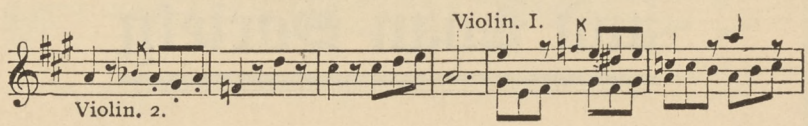
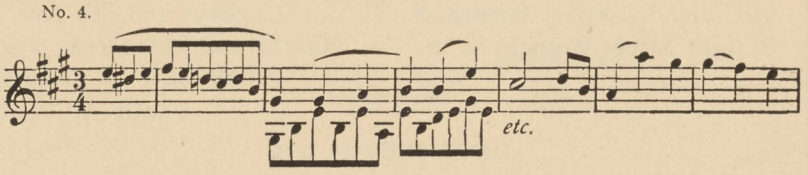


This is discussed at some length, and the principal theme is then subjected to development, the second subject being occasionally worked in contrapuntally, episodical material also being used. The Recapitulation brings forward the principal theme as in the Exposition. The second theme is given to the strings.

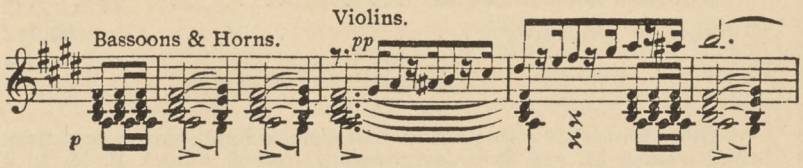
II. (Andante con moto, D minor, 4-4 time). This movement has often been known as the Pilgrims' March, but nothing that has been said or that has been written in his letters by Mendelssohn justifies the title. After two introductory measures—these suggested to Sir George Grove the "cry of a muezzin from his minaret"—the principal theme is given out by the oboe, clarinet and violas. The violins take it up, the flutes weaving a counterpoint against it. A continuation follows in the instruments previously named and again is taken up by the violins. A new idea is brought forward by the clarinets and the first theme returns.. The remainder of the movement employs the same material, the two introductory measures also being used.

III. (Con moto moderato, A major, 3-4 time). Mendelssohn's brother-in-law, the painter, Hensel, declared that this third movement of the "Italian" symphony was taken from some earlier and unpublished composition, but no juvenile work by Mendelssohn contains the material set forth here. The movement is written in the three part form peculiar to minuets and other dance forms. It opens with the following theme in the first violins:

No. 4.



The Trio begins with a passage in the bassoons and horns. A short quotation is subjoined:

No. 5.

The third part is a repetition of the first, and there is a coda, the subject matter of the Trio being suggested at the end.

IV. Saltarello. (Presto, A minor, 4-4 time). Three distinct themes are employed in this movement. The first is announced, after six introductory measures, by the flutes:

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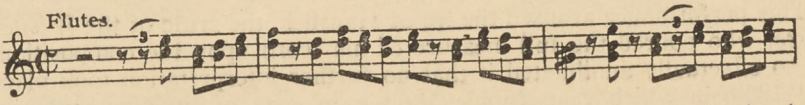
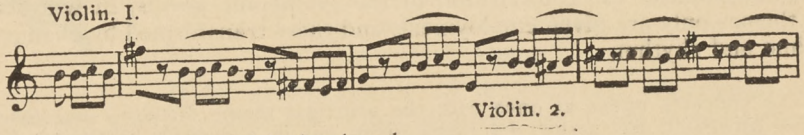

After this has been worked over for some time another idea, similar in character, is heard in the violins, the first and second violins answering each other:

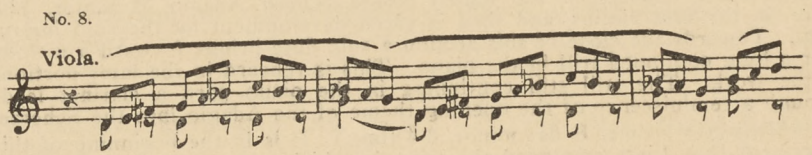
No. 7.



The first idea returns and is developed.

The third idea is given—as the second is—to the first and second violins alternately in the form of a continuously moving passage, rather than the hopping figure which has been employed before:

No. 8.



The original first section of the theme recurs and is developed, together with the themes which had followed it. This constitutes the entire thematic material of the movement.

Concerto for Pianoforte No. 1, E Flat.

Franz Liszt

Born Oct. 22, 1811, at Raiding.
Died July 31, 1886, at Bayreuth.

THE exact date of the composition of this, the first of Liszt's two concertos for piano and orchestra, has never been definitely known; but it is a product of the year 1848 or 1849. In the form in which it appeared at that time the concerto failed to give satisfaction to Liszt, and he revised it in 1853. The first performance of the work did not come until 1855, when it was played by the composer at a concert at Weimar—it was one of a series of performances given up to compositions and orchestral interpretations by Berlioz—the orchestra being directed by the French master. According to Ramann the date of this concert was February 16, but in his "Life of Berlioz," J. G. Prodhomme asserts that the concerts did not begin until the 17th, and that they closed on the 21st. With the exception of Liszt's concerto, all the numbers on the program were by Berlioz. Liszt's work was played from manuscript, the publication of the concerto not taking place until 1857, when it was brought out by Haslinger of Vienna. It must have been

immediately after its publication that Dionys Pruckner played the E flat concerto at a Spirituelle Konzert at Vienna in the season of 1856-57.

This performance aroused the ire of Hanslick, the critic of the *Wiener Presse,* who poured the full measure of his scorn upon the composition, and so effectually annihilated it that no further interpretation took place until 1869, in which year Sophie Menter, in spite of the warnings and admonitions of her friends and colleagues, played the concerto and, to the astonishment of all, with great success.

The form of the work departs from the traditional model, and more nearly approaches the construction of the symphonic poems, in which a few themes only are given employment, and these transformed by changes of time and rhythm.

The concerto opens at once with the principal theme (Allegro maestoso, Tempo guisto, E flat major, 4-4 time) given out in a decisive fortissimo by the strings, with interpolated chords for the wind. To this theme Liszt was accustomed to sing for the diversion of his friends, "Das vericht ihr alle nicht." The piano enters at the fifth bar. There is a cadenza, and the original theme is given development, to which is added certain episodal material. The second theme appears in the muted basses (Quasi Adagio, B major, 12-8 time), in the first violins, and then is given development by the solo instrument. Towards the close of this section a solo flute brings forward a melody over a long continued trill in the piano. This is reheard in the later portions of the work. The trill still continuing in the piano part, a clarinet leads through a reminiscence of the opening theme of the Adagio into the Scherzo.

(Allegretto vivace, E flat minor, 3-4 time.) It is in the beginning of this movement that Liszt employed the triangle which gave such dire offense to the artistic susceptibilities of Hanslick, previously referred to. The strings pizzicato foreshadow the theme which appears in the piano, capriccioso scherzando. There is a cadenza at the close of this section, which brings back suggestions of the opening theme of the concerto. After some octave passages in the solo instrument (Allegro animato) this theme is reheard in the orchestra, and the piano enters much in the same fashion as at the beginning of the piece. There is a return to the trill in the piano, and to the melody above it that had formed the closing portion of the Adagio. The time quickens, there is a crescendo, and another entrance of the principal theme.

The closing section (Allegro marziale animato, E flat major, 4-4 time) follows immediately. That Liszt would be likely to understand and express his own methods of composition better than anyone else is a sufficient reason for a quotation from his description of the construction of this last section of his concerto. The matter is contained in the letter to his uncle, Edouard Liszt.

"The fourth movement of the concerto from the Allegro Marziale corresponds to the second movement, Adagio. It is merely an urgent recapitulation of the earlier subject-matter with quickened, livelier rhythm, and contains no new motive. as will be clear to you by a glance through the score. This method of binding together and rounding off a whole piece at its close is somewhat my own, but it is quite maintained and justified from the standpoint of musical form. The trombones and basses take up the second part of the motive of the Adagio (B major). The pianoforte figure which follows is no other than the reproduction of the motive which was given in the Adagio by flute and clarinet, just as the concluding passage is a variant and working up in the major of the motive of the Scherzo, until finally the first motive on the dominant pedal B flat, with a trill accompaniment, comes in and concludes the whole."

Symphonic Poem "Don Juan," Opus 20.

Richard Strauss
Born June 11, 1864, at Munich.

THIS composition was written in 1888 at Munich, in which city Strauss had been appointed (two years previously) third Kapellmeister at the Royal Opera. In July, 1889, Strauss gave up this position, and three months later he accepted an appointment as assistant director at Weimar—Lassen, having been at that time the principal conductor at the Grand Ducal Opera House.

At the second concert of the series of subscription performances given by the Court Orchestra, Strauss' "Don Juan" came to its first performance, November 11, 1889, in the Weimar Opera House.† The symphonic poem was played under Strauss' direction, and—the work not having then been published—from manuscript. A second production was made early in the following year (January 10) at Dresden, under the conductorship of Adolf Hagen, at that time Kapellmeister at the Royal Opera and conductor of the Symphony Concerts given by the Opera orchestra. "Don Juan" was published in 1890—the orchestra parts in January and the score the following June. Strauss placed the following dedication upon his work: "To my dear friend Ludwig Thuille."‡

The composition by Strauss is based upon a poem or—to put it more precisely—upon extracts from a poem by Nicolaus Lenau, entitled "Don Juan." This literary creation was written by Lenau in 1844. The poet—his real name was Nikolaus Franz Niembsch von Strehlenau—made several revisions of his work, but during the last, or very shortly after it, he became insane, and he died in an asylum at Oberdöbling, near Vienna, August 22, 1850.

The extracts from the poem, placed by Strauss upon this score are—as to the first two—from the opening scene of Lenau's dramatic poem. The third, in which Don Juan addresses his friend Marcello, is drawn from the last scene. Strauss has not stated that his music portrays any scenes or incidents connected with the adventures of the libertine Don Juan. Nor has he given any official sanction to a descriptive analysis of his symphonic poem—made by Wilhelm Mauke,* in which the themes and divisions of the composition are labeled with the names of characters

†In his "Richard Strauss," published in the "Living Masters of Music." series in 1908, Ernest Newman states that Hans von Bülow poduced "Don Juan" for the first time in Berlin. This statement would seem to be erroneous. Bülow conducted a performance—the third in order of succession—given by the Berlin Philharmonic Orchestra, January 30, 1890.

‡Thuille was born November 30, 1861, at Bozen, and he died February 7, 1907, at Munich. Most of his musical activity was associated with Munich, in which city he had been a pupil of Rheinberger and a teacher of piano and theory at the Königliche Musik-Schule.

*Mauke (born 1867, at Hamburg) is one of the apostles of the new ideas in German music. At first a student of medicine, he threw up his project of becoming a physician to study music with Hans Huber at Basle, and later at the Munich Akademie der Tonkunst. He has done much literary work—Mauke is also a musical critic—and has, as a composer, written an opera, "Der Tauzennachts;" a symphonic poem, "Einsamkeit," and many songs.

and situations and psychological conditions which it is not easy to believe Strauss had in mind when he set down the notes upon his score.

It is proposed, therefore, to set forth merely the verses by Lenau—the perusal of which the composer of "Don Juan" believes will make the character of his symphonic poem intelligible to those who seek to find the innermost significance of the music which they hear. The translation into English, given below, is by John P. Jackson:

O magic realm, illimited, eternal,
Of glorified woman—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And—if for one brief moment, win delight!

* * *

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip today is breath of spring:
The dungeon's gloom perchance tomorrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours unfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection;
And, if 'tis real, it nothing knows of rue!
Each Beauty in the world is sole, unique!
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire.
Out to the chase! To victories new aspire!

It was a wond'rous lovely storm that drove me;
Now it is o'er; and calm all 'round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

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Rachmaninow.....Symphony No. 2, E Minor, Opus 27
1873

Largo—Allegro moderato
Allegro molto
Adagio
Allegro vivace

Brahms.....Concerto for Violin, D Major, Opus 77
1833-1897

Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace

MR. ZIMBALIST

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Liszt.....Symphonic Poem, No. 3, "Les Preludes"
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PROGRAM NOTES :: By Phillip Hale

Symphony in E Minor for Full Orchestra, No. 2, Op. 27

Sergei Vassilievich Rachmaninoff

Born April 1, 1873, at Novgorod.
Now living at Dresden.

THIS symphony, composed at Dresden, was played at Moscow at a concert of the Imperial Russian Music Society in the course of the season of 1908-09. The composer conducted. It was performed in Berlin by the Philharmonic Orchestra, Mr. Nikisch conductor, November 29, 1909.

The first performance in the United States was by the Russian Symphony Society in New York, January 14, 1909.

The symphony, dedicated to S. Taneieff, is scored for three flutes (one interchangeable with piccolo), three oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, Glockenspiel, and the usual strings.

There is an Introduction, *Largo*, 4-4, to the first movement. Violoncellos and double-basses give an indication of the chief motive. Sustained chords of wind instruments follow, and over them appears the leading thought of the symphony (violins). The solo for the basses is repeated a third lower, and again chords for wind instruments follow. (Three passages for wind instruments are used reminiscently in the second movement.) The violin theme is now more broadly developed, and after a short crescendo a phrase for the English horn leads to the main portion of the first movement, *Allegro moderato*, E minor, 2-2.

The first theme, *Molto espressivo*, of the first movement, enters after four measures of prelude, and is given to the violins. A motive in triplets for basses, *poco a poco piu vivo*, is added. This leads to a section, *Moderato*, in which, after preluding, a theme in G major is sung by violins. This becomes more passionate, and leads to a close in G major with a melody for 'cellos. The chief theme of the symphony is developed in the working-out, by solo violin, by the rest of the strings, and by wood-wind instruments. There is a noticeable rhythmic figure for violas, and this slackening of the pace brings the return of the chief theme of the movement with an elaborate crescendo. There are fanfars for the brass, and a horn-call is freely used. There is an agitated coda.

Second movement, *Allegro molto*, A minor, 2-2. The theme begins with horns and is carried out by violins, while there are characteristic figures for wood-wind instruments. The first section is constructed simply and clearly from portions of this theme. There is a melodious section, *Moderato* (violins in octaves, violas and 'cellos cantabile), and then the energetic rhythmic figure brings in the repetition of the first portion of the movement. The Trio, *Meno mosso*, begins with a design for second violins, and its development includes march-like harmonies for the brass. There is a free repetition of the scherzo portion, and at the end a reminiscence of the theme for brass in the Introduction.

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Mr. Philip H. Goepp, the editor of the Philadelphia Orchestra's Program Books, characterizes this movement as "a complete change from introspection and passion to an abandon as of primitive dance. Strings stir the feet; the horns blow the first motive of the savage tune, the upper wood fall in with a dashing jingle,—like a stroke of cymbals in itself. But right in the answer comes the former short nervous phrase that gets a new touch of bizarre by leaping a seventh from the tonic note. In this figure that moves throughout the symphony we seem to see an outward symbal of the inner connection. The Glockenspiel soon lends a festive ring to the main tune. There is a brief episode in the major, of tuneful song, a duet of rising and descending strains in lessened pace (*moderato*) that seem again to belong to the extent of the first movement. When the dance returns, there is instead of discussion a mere extension of the main motive in full chorus. But here in the midst the balance is more than restored. From the dance that ceases abruptly we go straight to school or rather cloister. On our recurring (nervous) phrase a fugue is rung with all pomp and ceremony (*meno mosso*); and of the dance there are mere faint echoing memories, when the fugal text seems for a moment to weave itself into the first tune. Instead comes into the midst of sermon a hymnal chant, blown very gently by the brass, while other stray voices are running lightly on the thread of the fugue. There is, to be sure, a subtle, playful suggestion of the dance tune somehow in the air. A final blast of the chant in a tempest of the fugue brings us back to the full verse of the dance and the following melody. But before the end the chant and fugue return to chill the festivity, and the figures steal away in solemn stillness."

The third movement, *Adagio,* A major, 4-4, is in song form, and there are three leading melodies in succession. The chief one is given to the first violins; the clarinet has an expressive air; the third melody is for oboes and violins. In the middle section there is a return to the chief theme of the symphony. It occurs in dialogue form, and it also appears at the end of the repetition of the first section.

The Finale, *Allegro vivace,* begins with a lively introduction which is rhythmically developed out of the first jubilant motive for full orchestra. There is a march theme for wind instruments. The second theme is for strings, D major, and is in lyric mood. Many of the melodic figures heard before enter in the Finale. The climax of passion is reached when the brass sounds forth the bass motive of the introductory *Largo,* and at the end the *Adagio* theme is sung against the dance motive of the Finale.

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PROGRAM NOTES :: By Felix Borowski

Concerto for Violin, D Major, Opus 77

Johannes Brahms

Born May 7, 1833, at Hamburg.
Died April 3, 1897, at Vienna.

THE composition of his violin concerto was begun by Brahms in the summer of 1878 at Pörtschach and finished late in the autumn of the same year. The German master worked upon the creation of his violin and piano sonata in G major (Opus 78) during the same period. It would seem that Brahms was not altogether satisfied with his concerto, for he wrote December 15, 1878, from Vienna to Elisabet von Herzogenberg: "Joachim is coming here and I shall have a chance of trying the concerto through with him and deciding for or against a public performance." Joachim, it may be mentioned, had more to do with the concerto than the mere rehearsing of it with Brahms. He it was who supplied the bowing indications and the fingering, which stand in the published work; moreover he furnished a cadenza.

It was finally decided to bring out the concerto at Leipzig with Joachim as the soloist. Brahms arrived at Leipzig December 30, in order to rehearse the work which came to its first performance at the Gewandhaus on New Year's Day, 1879.*

The orchestral accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums and strings.

I. (*Allegro non troppo,* D major, 3-4 time.) The plan of this movement follows the classical construction of the first movement of a concerto, as that construction was employed in the concertos of Mozart, Beethoven and contemporaries less famous than they.‡ The first exposition for orchestra begins, without any introduction, with the principal subject (in D major) in the bassoons and lower strings. After a transitional passage, in which the material of the principal theme is worked over *fortissimo* in the full orchestra, the second subject, in the same key, enters tranquilly in the oboe, and is taken up by the first violins. Another and more *marcato* section of it is heard in a dotted figure *forte,* in the strings. After the strings have played a vigorous passage in 16th notes the solo violin

*In his life of Joachim Andreas Moser declares that the first production of the concerto was given at one of the Hochschule concerts in Berlin—he gives no date—with Joachim as soloist and with the accompaniment played by the school orchestra. He declared also that much of Brahms' scoring of the D minor concerto for piano and orchestra was revised by the violinist, his numerous corrections still standing on the manuscript score.

‡In earlier concertos it was the custom to employ two expositions—the first for the orchestra, the second for the solo instrument. In the nature of things these expositions, while they most frequently employed the same thematic material, presented it in different fashion—the exposition for the solo instrument having been, as one might expect, more brilliant and often considerably longer than the first. Mendelssohn, in his two concertos for piano and in his violin concerto, dispensed with the first orchestral exposition and began, either with a short introduction for the orchestra or at once with the solo instrument. This plan has been followed by most modern composers (Schumann, Rubinstein, Grieg, etc.), and it is now uncommon to find—as in the case of the violin concerto by Brahms—a concerto movement constructed according to the old design. There are, however, a number of concertos (Liszt, Saint-Saens, Bruch, etc.), which do not, for their first movement, employ the sonata form at all.

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enters with a lengthy section—composed principally of passage work—introductory to its presentation of the main subject. This at length arrives, the theme being accompanied by an undulating figure in the violas. The second subject appears in the flute, later continued in the first violins, passage work playing around it in the solo instrument. The second, *marcato* section now is taken up by the violin. Development follows, this—as customary in older concertos, being introduced in an orchestral tutti. The Recapitulation (Principal subject) is also announced by the orchestra *ff*. The second theme occurs, as before, in the orchestra, but now in D major, the solo violin playing around it with passage work as in the exposition. The second section of the theme is played by the violin in D minor. A short tutti precedes the cadenza for the solo instrument. The coda, which follows it, begins with the material of the principal subject.

II. (*Adagio*, F major, 2-4 time.) This movement has the orchestral accompaniment lightly scored, merely the wood-wind, two horns and the usual strings being employed. It opens with a subject in the wood-wind, its melody being set forth by the oboe. The solo violin takes up a modified and ornamental version of this theme. A second subject follows, also played by the solo instrument, and the first is eventually, and in modified form, resumed.

III. (*Allegro giocoso, ma non troppo vivace*, D major, 2-4 time.) The principal theme is announced at once by the solo violin and it is taken up *ff* by the orchestra. A transitional passage leads to the second subject given out, *energicamente*, by the violin in octaves; this is worked over and leads to a resumption of the main theme by the solo instrument. An episode (G major, 3-4 time) is set forth by the violin, suggestions of the opening subject occurring in the orchestra. The second theme is once more heard in the solo violin and is, in its turn, succeeded by further development of the principal subject. A short cadenza for the solo instrument leads into the coda, in which the first subject is further insisted upon, now in quicker tempo and somewhat rhythmically changed.

"Les Preludes"
Symphonic Poem No. 3

Franz Liszt

Born Oct. 22, 1811, at Raiding.
Died July 31, 1886, at Bayreuth.

THERE is some uncertainty as to the date of the origin of this work. L. Ramann states that it was planned in Paris in 1844, as a species of cantata entitled "Les quatre Eléments (La Terre, Les Aquilons, Les Flots, Les Astres)," and that having made some progress with it Liszt became dissatisfied with the text, and the work was eventually abandoned. It is curious that in 1849 Raff should have written a statement that he was engaged in partly orchestrating for Liszt a concert overture "The Four Elements." What was the fate of this work?

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PROGRAM NOTES :: CONTINUED

Nohl stated in his biography of Liszt that "Les Préludes" was conceived at Marseilles in 1845, that it was completed at Weimar in 1850, and produced at that place at a concert given in aid of the Pension Fund of the Court Orchestra, February 23, 1854. We may take it that the work underwent many changes; for Liszt himself bore testimony to the endless trouble to which he put himself in order to be sure that his scores were as perfect as he could make them. In a letter to Christian Lobe the composer asserted that he wrote and performed with his orchestra three to four different versions of each of the first six symphonic poems so that he might decide on those effects which most appealed to him before the publication of the works.

The year following its production at Weimar "Les Préludes" was performed at Berlin, December 6, 1855, together with "Tasso," the Ave Maria and the E Flat Concerto, played by von Bülow. Richard Wagner heard "Les Préludes" at a concert given by himself and Liszt at St. Gallen, in Switzerland. On this occasion the Hungarian composer's "Orphée" was included in the program, and Wagner, writing of this event to Hans von Bülow, declared that he had made up his mind without reserve as to the eminent worth of Liszt's creations. "Orphée" he considered to be "a unique master-work of the highest perfection;" but Wagner was moved to wish that the principal motive of "Les Préludes" "had a little more originality." Nevertheless, the work as a whole he found "beautiful, free and bold."

"Les Préludes" was published in 1856. Before proceeding to an analysis of the symphonic poem a word must be said as to the meaning of its title. "Les Préludes" is the name of a poem—the 15th number of the "Mèditations poètiques" (second series)—written by Alphonse Lamartine.* This poem—it was dedicated to Victor Hugo—had been composed by Lamartine in 1822. "I was thirty years old; married and happy," wrote the French poet. In a preface to his score Liszt gives the gist of the material of this poem. The following is a translation of Liszt's paraphrase::

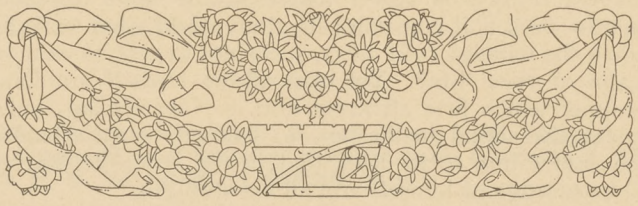
"What is life but a series of preludes to that unknown song whose initial solemn note is tolled by Death? The enchanted dawn of every life is love; but where is the destiny on whose first delicious joys some storm does not break?—a storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar. And what soul thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the pleasant calm of rural life? Yet man allows himself not long to taste the kindly quiet which first attracted him to Nature's lap; but when the trumpet gives the signal he hastens to danger's post, whatever be the fight which draws him to its lists, that in the strife he may once more regain full knowledge of himself and all his strength."

*Lamartine was born at Macon in 1792. While he was a poet, historian and statesman it was only in the first capacity that Lamartine shone with brilliancy. His chief poetical creations were "Mèditations poètiques," "Nouvelles Meditations," "Dernier Chant de Childe Harold," and "Harmonies poètiques et religieuses."

PROGRAM NOTES :: CONTINUED

"Les Préludes" is scored for two flutes (piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, kettledrums, side drum, bass drum, cymbals, harp and strings. The work follows no prescribed principles of construction, its form and contents being determined by the poetic situation which the music endeavors to portray. As in most of his works of this nature Liszt has given unity to the composition by employing what has been called the "metamorphosis of themes"—*i. e.* the use of one theme presented under different aspects or transformations.

Andante, C major, 4-4 time. After two notes in the strings, pizzicato, there is heard the subject upon which the whole symphonic poem is constructed. There is some development of this, the leading motive not only being heard in the strings, but—in longer notes—in the trombones. The time changes (Andante maestoso, 12-8 and 4-4 time) and the first transformation appears in the brass and basses fortissimo, vigorous arpeggios being heard in the strings. There are twelve measures of this, and the second transformation appears in 9-8, the melody in the violoncellos evidently being intended to reflect the line of Lamartine's "poetic meditation"—"The enchanted dawn of life is love." Having worked this out Liszt brings forward a new idea (in the four horns) in E major, the harp lending a light support to the harmony. This is later taken up by the woodwind, and after a crescendo leading to a climax, the music dies away, the horn breathing a last suggestion of the love motive. There is a long pause on a chord in the woodwind, following which there is heard another transformation of the primary theme (Allegro ma non troppo, 2-2 time). The poetic meaning of this division is obvious enough: it is "the storm breaking on the first delicious joys of destiny." There is much tempestuous treatment of this idea, succeeding which there comes a general subsidence, and a new division, Allegretto pastorale, in which Liszt wishes to suggest the rest and tranquility of rural life for the soul "cruelly bruised." In the course of this portion of the work there is heard some of the material first put forward by the four horns in the "love" section. Here it is given to the first violins, but there is much elaboration of it in all departments of the orchestra. The final division now approaches. The composer sets out to delineate the closing portion of Lamartine's Meditation: "Yet man allows himself not long to taste the kindly quiet which first attracted him to Nature's lap; but when the trumpet gives the signal he hastens to danger's post. . . . . " This picture is represented in the transformation of the primary theme (Allegro marziale animato, 2-2 time) called out by the brass, with scale passages rushing around it in the violins. The coda (Andante maestoso, 12-8 time) brings back the first transformation of the theme.



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Note—The Roman Numerals indicate seasons in which work was performed.

I—First Season
II—Second Season
III—Third Season
IV—Fourth Season
*—Preceding numeral indicates Popular Concert
**—Preceding numeral indicates Special Concert
(2)—Preceding numeral indicates repetition of nuumber during same season

BACH—
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Concerto No. 3, G Major for String Orchestra III
BANTOCK—
Overture, "The Pierrot of the Minute" IV
BEETHOVEN—
Symphony, "Jena" I
Symphony No. 3, "Eroica" I
Symphony No. 5, Op. 67 ..... II, **II (Greek Theatre), IV
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Symphony No. 7, A Major, Op. 92 III
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Overture No. 3, "Leonore" ..... II, **II (San Jose)
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Concerto for Violin, D Major (Fritz Kreisler) III
Concerto for Pianoforte "The Emperor" (Rudolph Ganz) ..... **IV
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Rakoczy March ..... *I, *II
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"A Sketch from the Steppes of Middle Asia" ..... *I
BRAHMS—
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Variations on a Theme by Haydn, Op. 56A IV
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BRUCH—
Concerto for Violin No. 1, G Minor, Op. 26 (Maud Powell) II
CHADWICK—
"Jubilee" from Symphonic Sketches III
CHARPENTIER—
"Depuis le jour" from "Louise" (Beatrice Fine) ..... *II
CHOPIN—
Concerto for Pianoforte, E Minor (Valdimir De Pachmann) I
Ballade, G Minor (Tina Lerner) ..... **IV
Valse, A Flat Major (Tina Lerner) ..... **IV
DAVID—
Air "Mysoli" from "Pearl of Brazil" (Tetrazzini) ..... **II
(Special Concert for Library Fund)

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March, "Ecossaise" II
Three Orchestral Sketches, "The Sea" III
Prelude, "The Afternoon of a Faun" IV

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Suite, "Sylvia" ..... *I

DUKAS—
Scherzo, "L'Apprenti Sorcier" IV

DVORAK—
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FRANCK—
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GRIEG—
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Concerto for Pianoforte and Orchestra (Tina Lerner) ..... **IV
Heart Wounds and Last Spring ..... *II
March of Homage ..... *II

HADLEY—
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Overture, "In Bohemia" ..... *II
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Rhapsody, "The Culprit Fay" III
Cantata, "In Music's Praise" (Cecilia Choral Society) ..... *II
(Mrs. Everett Bruner, Soprano; Mr. Harold Pracht, Baritone)
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Tone Poem, "Salome," Op. 55 IV

HAYDN—
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Symphony in D II

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HUMPERDINCK—
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Suite, "Ma Mere L'Oye" II

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Suite, "Romantique" II

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"Italian Caprice" ..... (2) II, **II (Stanford University)
Overture, "The Year 1812" ..... (2) *II, **IV
Overture, "Romeo and Juliet" ..... *II, IV
Concerto for Pianoforte, No. 1, B Flat Minor (Tina Lerner) ..... II, *II, IV
Symphony No. 5, E Minor III
Serenade, "Melancholique" for Violin (Kathleen Parlow) III
Symphony, "Manfred," Op. 58 IV
Recitative and Aria "Adieu Forets" from "Jeanne d'Arc (Eleanora de Cisneros) IV

VERDI—
March from "Aida" ..... *I
Aria "Ah fors'e lui" from "La Traviata" (Marcella Craft) IV

VOLKMANN—
Serenade No. 3, D Minor, for String Orchestra, Op. 69 IV
(Violoncello Obbligato by Arthur Hadley)

VON REZNICEK—
Overture, "Donna Dianna" ..... *II

WAGNER—
"Rienzi"
Overture ..... *II
Aria, "Gerechter Gott" (Schumann-Heink) III

"The Flying Dutchman"
Overture ..... *I, *II, IV

"Tannhauser"
Overture ..... *I, **II (Knights of Columbus Hall), *II, III
Bacchanale and Finale to Overture IV

"Lohengrin"
Prelude ..... *I, III, IV
Selections from "Lohengrin" ..... *I
Vorspiel ..... **II (German House)

"Tristan and Isolde"
Prelude and Love Death ..... *I, *II, **II (German House), III, IV

"Die Meistersinger von Nurnberg"
Overture ..... I, II, III, **IV
Procession of the Guilds and Introduction to Act III II
Vorspiel ..... **II (German House)
Prelude to Act III III
Wahn! Wahn! (Clarence Whitehill) III

"Das Rheingold"
Erda Scene (Carrie Bridewell) II

REPERTOIRE

"Die Walkuere"
Ride of the Valkyries ..... I, IV
Wotan's Farewell and Magic Fire Scene ..... *I, *II
Wotan's Farewell and Magic Fire Scene ..... III (Clarence Whitehill)
"Siegfried"
Forest Murmurs ..... *II, **II (German House), III, IV
"Die Gotterdammerung"
Siegfried's Rhine Journey ..... *II, **II (German House), IV
Siegfried's Death and Funeral March ..... I, III
"Parsifal"
Transformation Scene ..... *II
Good Friday Spell III
Siegfried Idyll ..... (2), II, **II (Stanford University), III
Kaiser March III
WEBER—
Overture, "Oberon" I
Overture, "Der Freischuetz" II
Agatha's Aria from "Der Freischuetz" (Mme. Herbst-Wright) ..**II (Stanford University)
Overture, "Euryanthe" ..... II, IV
WIENAWSKI—
Concerto for Violin in D Minor (Maud Powell) ..... *II
Overture "Russe" for violin (Kathleen Parlow) II
WOODMAN—
"An Open Secret" (Agnes Berry) ..... *II

SOLOISTS

First to Fourth Season (Inclusive) 1911-1915

Note—The Roman Numerals indicate seasons in which soloists appeared.

I—First Season
II—Second Season
III—Third Season
IV—Fourth Season
*—Preceding Numeral indicates Popular Concert
**—Preceding Numeral indicates Special Concert

PIANISTS—
Valdimir De Pachmann (Chopin Concerto, E Minor) I
Adele Rosenthal (Grieg Concerto, A Minor) ..... *II
Tina Lerner (Tschaikowsky Concerto, B Flat Minor) ..... II, *II, IV
Gottfried Galston (Liszt Concerto, E Flat No. 1) ..... II, *II
Frances Rock-Shafter (Saint-Saens Concerto, G Minor) ..... *II
Ada Clement (Beethoven Concerto No. 5, E Flat, Op. 73) III
Corinne Frada (Mendelssohn Concerto No. 1, G Minor, Op. 25) III
Josef Hofmann (Rubinstein Concerto No. 4, D Minor, Op. 70) III
Tina Lerner (Saint-Saens, Concerto for Piano, No. 2, G Minor, Op. 22) IV
(Grieg, Concerto for Piano) ..... **IV
(Chopin, Ballade, G Minor) ..... **IV
(Chopin, Valse, A Flat Major) ..... **IV
(Schubert-Liszt, "Hark, Hark, the Lark") ..... **IV
(Liszt, "Campanella") ..... **IV
Rudolph Ganz (Liszt, Concerto for Piano, No. 1, E Flat) IV
(Beethoven, Concerto for Piano, No. 5, E Flat Major, Op. 73) ..... **IV
VIOLINISTS—
Efrem Zimbalist (Tschaikowsky Concerto, D Major) I
Eduard Tak (Lalo Symphonie Espagnole) I
Eduard Tak (Saint-Saens, Rondo Capriccioso) ..... **I (Oakland)
Maud Powell (Bruch Concerto in G Minor No. 1, Op. 26) ..... *II
(Schumann "Abendlied") ..... *II
(Sarasate "Zigeunerweisen") ..... *II
Irma Seydel (Saint-Saens Concerto in B Minor) II
Louis Persinger (Lalo Concerto in F Minor) II
Fritz Kreisler (Beethoven Concerto, D Major, Op. 61 and Tartini, "Devil's Trill") ..III
Kathleen Parlow (Saint-Saens Concerto, B Minor, Op. 61; Tschaikowsky, Serenade Melancholique; Wienawski, Carneval "Russe") III

SOLOISTS

Albert Spalding (Beethoven, Concerto for Violin, D Major, Op. 61).....IV
(Mendelssohn, Concerto for Violin, Op. 64).....**IV
Efrem Zimbalist (Brahms, Concerto for Violin, D Major, Op. 77).....IV

VIOLONCELLO—
Mme. Elsa Ruegger (Boellmann, "Symphonic Variations").....*I
Arthur Hadley (Hadley Konzersteuck for 'Cello and Orchestra).....II
Jean Gerardy (Lalo Concerto in D Minor; Boellmann, "Symphonic Variations").....III

HARP—
Joseph Vito (Mozart Concerto in C Major for Flute and Harp).....II

FLUTE—
B. E. Puyans (Mozart Concerto in C Major for Flute and Harp).....II

SOPRANO—
Mme. Martha Richardson (Massenet, Aria from "Herodiade").....*I
Beatrice Fine (Charpentier, "Depuis le jour" from "Louise;" Strauss, "Storelle de Bosco").....*II
Mme. Herbst Wright (Weber, Agathe's Aria from "Der Freischuetz").....**II (Stanford University)
Agnes Berry (Woodman, "An Open Secret" with piano accompaniment).....*II
Marcella Craft (Verdi, Ah forse lui from "Traviata").....IV
(Puccini, Un bei di from "Madam Butterfly").....IV
(Liszt, "Die Lorelei").....IV
Elinora De Cisneros (Saint-Saens, "Amour Viens Aider" from "Samson and Dalila")..IV
(Tschaikowsky, Recitative and Aria, "Adieu Forets" from "Jeanne d'Arc").....IV

CONTRALTO—
Carrie Bridewell (Wagner, Erda Scene from "Rhinegold").....II
Fernanda Pratt (Saint-Saens, "Amour viens aider").....II
Mme. Ernestine Schumann-Heink (Mozart, Recitative and Aria from "La Clemenza di Tito;" Wagner, "Gerechter Gott" from "Rienzi").....III

BARITONE—
Clarence Whitehill (Wagner, Wotan's Farewell and Magic Scene from "Die Walkure;" Wahn! Wahn! from "Die Meistersinger").....III

CHORAL WORKS—
Cecilia Choral Club (Jules Massenet's Cantata "Eve").....*II
Mrs. Orrin Kipp McMurray.....Soprano
Mr. R. M. Battison.....Tenor
Mr. Harold Pracht.....Baritone
Conducted by Paul Steindorff

Cecilia Choral Club (Henry Hadley's Cantata "In Music's Praise").....*II
Mrs. Edward Everett Bruner.....Soprano
Mr. Harold Pracht.....Baritone
Conducted by Henry Hadley

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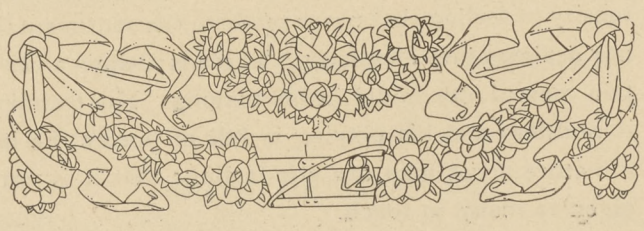

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EFREM ZIMBALIST inherited his musical genius from his father, who is the leader of an orchestra in Rostov-on-Don, Russia, the birth-place of the gifted son. Like all artists who win fame, young Zimbalist early revealed his God-given talents. His study of the violin began at the age of seven and after two years he played the instrument so well that he was engaged as a member of the local operatic orchestra. Soon after he was taken to St. Petersburg where he was accepted as a pupil by Leopold Auer. When he left the Conservatoire in St. Petersburg, the examining Board presented him with the gold medal, as well as the first prize.

Zimbalist plays with a noble spirituality and intensity of feeling that never tends to the sentimental nor deviates into effiminacy. There is always a certain masculinity found in his playing. His technic is faultless and his playing is full of poetry; he is a mature artist who can stir feelings that it is not given to many to touch.

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